THE *GRANDE MESSE DES MORTS* (REQUIEM), OP. 5 BY HECTOR BERLIOZ: A CONDUCTOR'S GUIDE TO THE HISTORICAL BACKGROUND, ORCHESTRATION, RHETORICAL/DRAMA-LITURGICAL PROJECTION AND FORMAL/STRUCTURAL ANALYSIS

BY

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30 November 2015

Dedicated to my parents and grandparents

who have supported me through a very long process

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Last, but certainly not least, I want to thank all of my friends who have been supporting me in completing this hurdle over the last several years. Being asked on a regular basis how this project was progressing made me realize the importance of completing it, and I share with all of you the joy that finishing this capstone means.

Preface

Much has been made of Hector Berlioz's ability as an orchestrator, and in a sense, that is justifiable. A large part of the ensuing document focuses on Berlioz's orchestration, as Berlioz was one of the finest orchestrators in history. To not notice his innovations in this field would be a travesty.

But Berlioz has been served an injustice throughout history in other ways. Many of Berlioz's contemporaries, including Mendelssohn and Cherubini, mocked his skill as a serious composer, feeling that he hid behind his skill as an orchestrator to cover a myriad of flaws in the compositions themselves. Many ridiculed his "improper" or "incorrect" voice leading procedures, and labeled his music as unrefined and excessively unconventional. His reputation at the time of the compositional genesis of the *Grande Messe* almost completely prevented the piece's premiere from ever coming to fruition.

In response to those criticisms, this document seeks to establish that in the *Grande Messe des morts*, Berlioz accomplished far more than just brilliant orchestration and effects. Through careful compositional planning, reorganization of the traditional Requiem text and formal and structural architecture, Berlioz created a work that stands tall beside other masterpieces of that period. Far from being unrefined, the *Grande Messe* is one of the most tightly constructed and carefully crafted pieces of its era.

It is my sincere hope that one day, not just his ability as an orchestrator, but all aspects of Berlioz's genius will be valued and respected in the way he deserves.

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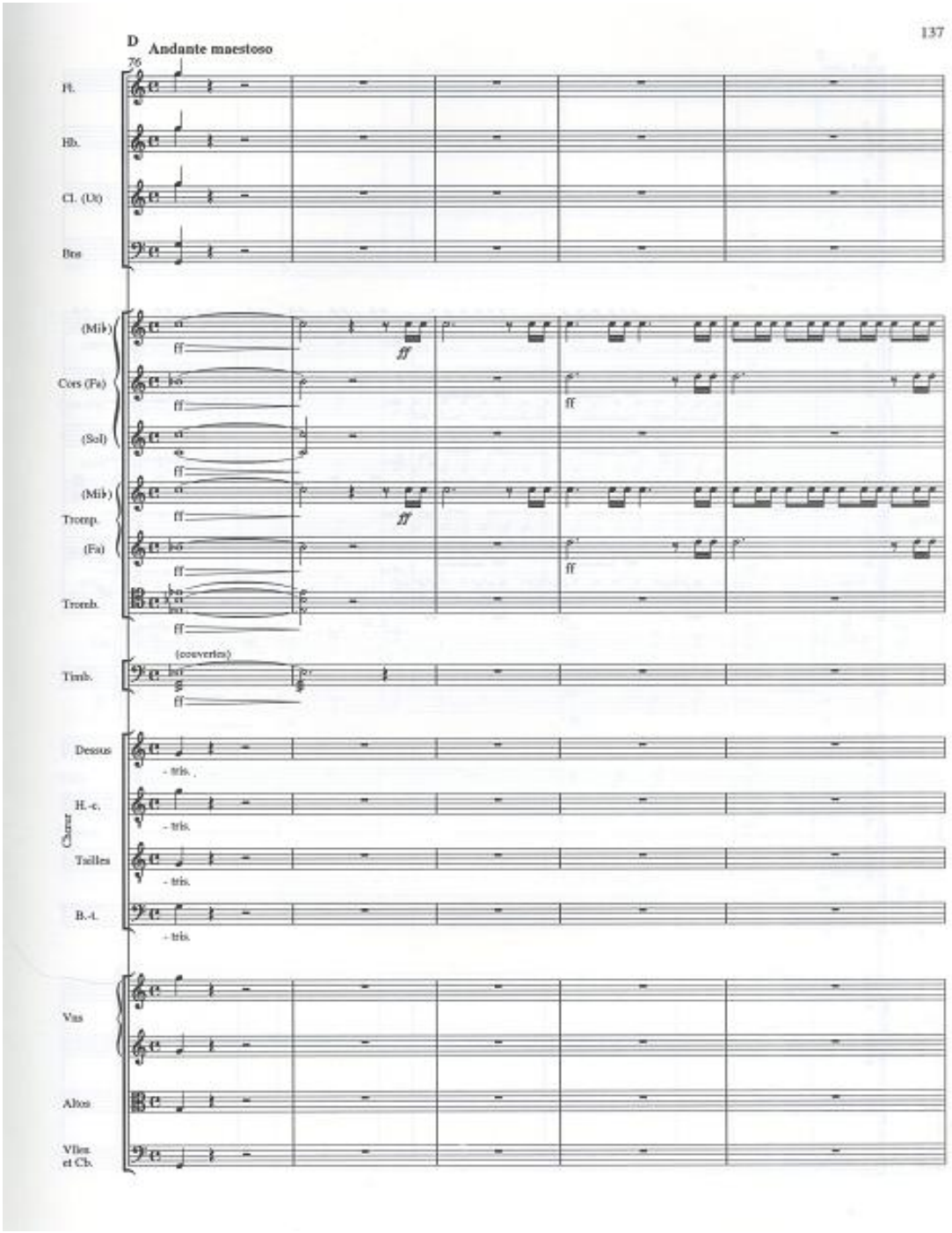
Chapter 1: Background of the Composition

The origins and circumstances surrounding the premiere performance of the *Grande Messe des Morts,* Op. 9 by Berlioz are perhaps among the most interesting, political and storied events in music history. While Berlioz received the actual commission for what was to become a massive and visionary work in 1837, the idea for writing a large-scale work of this nature first surfaced in the music of his *Messe solennelle* of 1824. Indeed, the *Resurrexit* of the *Messe solennelle* (Ex 1.1) shaped the music for the *Tuba Mirum* from the *Grande Messe des morts* (Ex 1.2) and the musical ideas of the *Kyrie* from the *Messe solennelle* pervaded the *Offertorium* of the *Grande Messe des Morts*.[1] It is also important to note that Berlioz retained the text of the *Resurrexit* of the *Messe solennelle* in the first two of the three editions of the *Grande Messe*, which makes the similarities between the two works all the more evident.

[1] Metche Franke Alexander, "The Choral-Orchestral Works of Hector Berlioz." (PhD diss., North Texas State University, 1978), 221.

Example 1.1: *Resurrexit* from *Messe solennelle* (1824).



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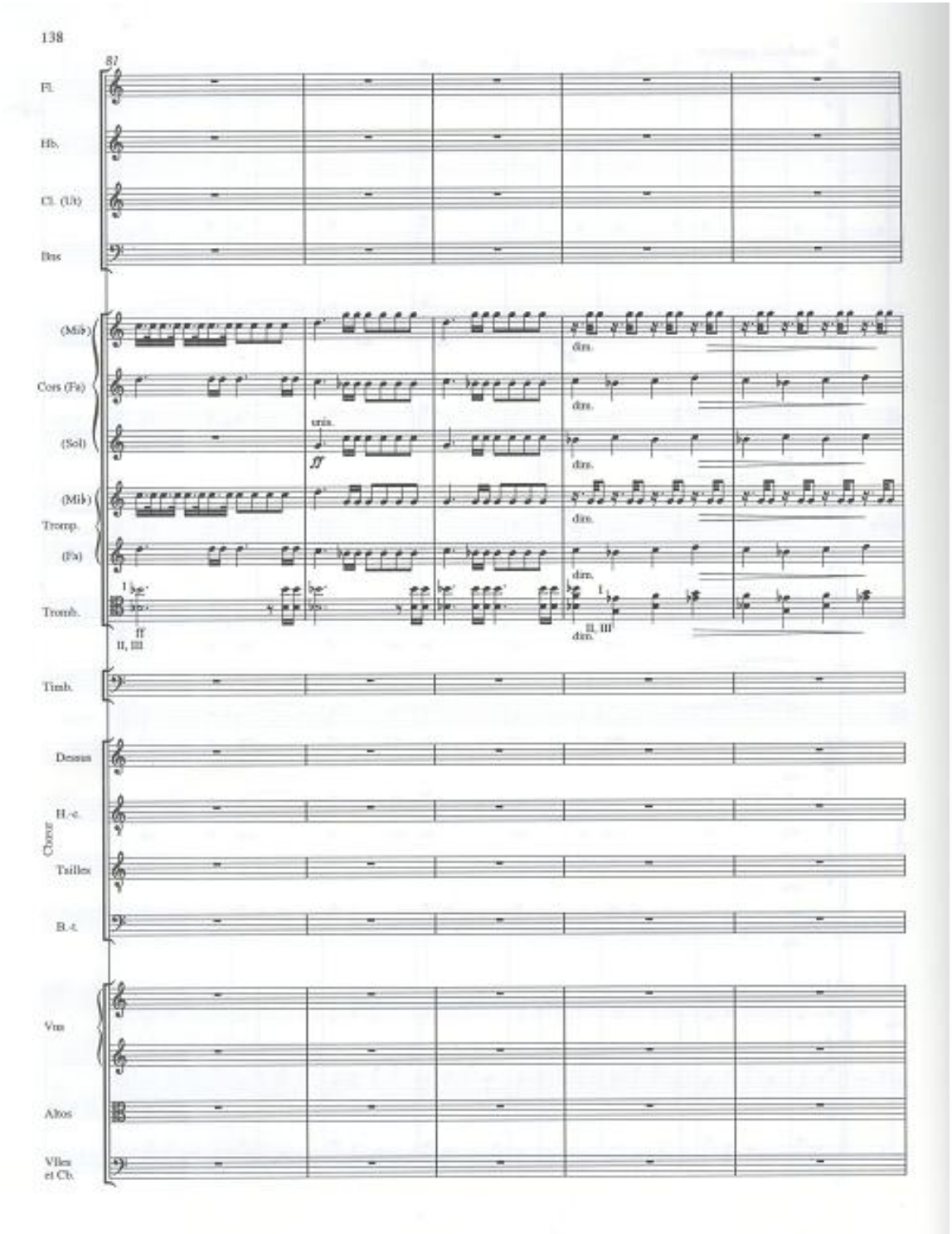

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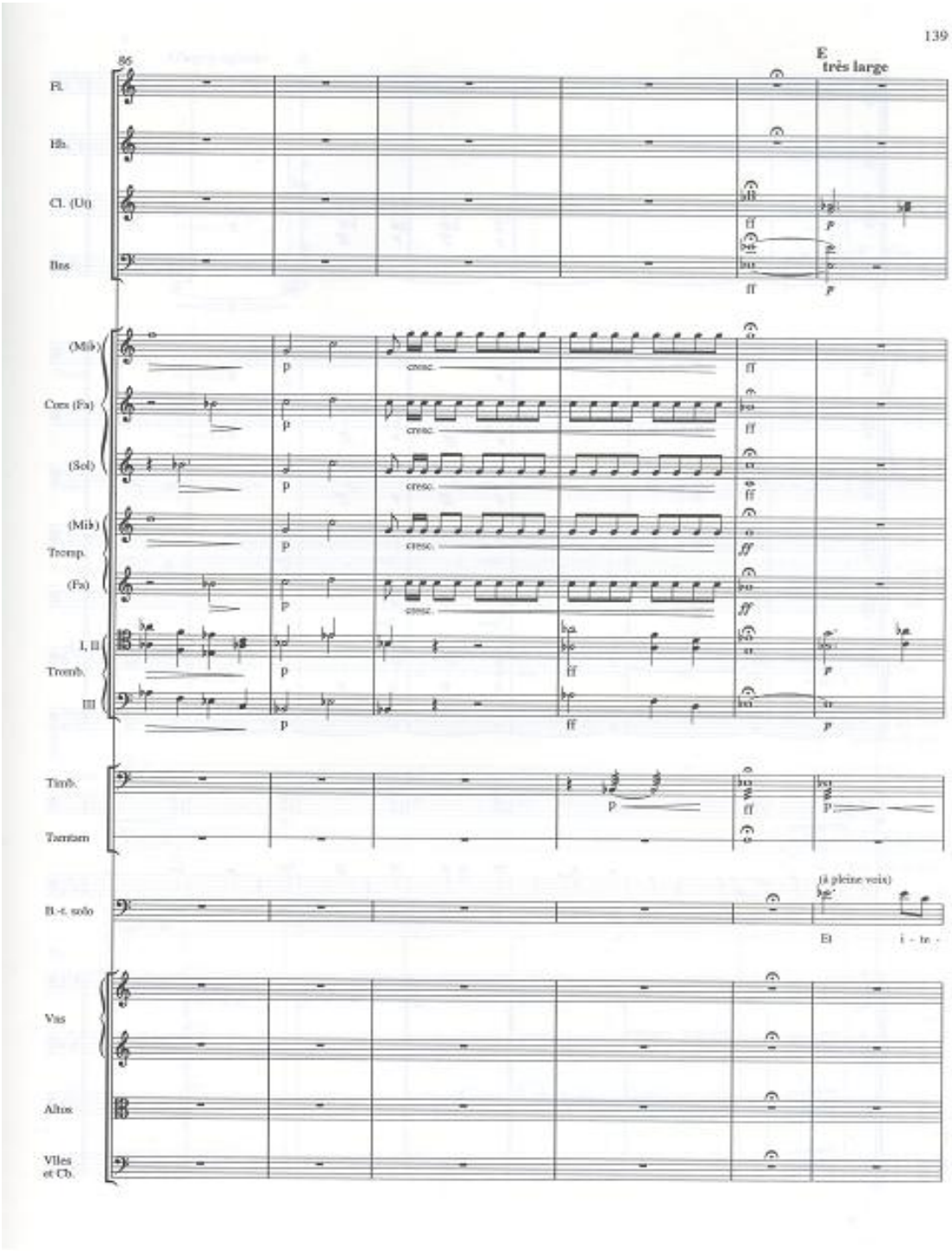

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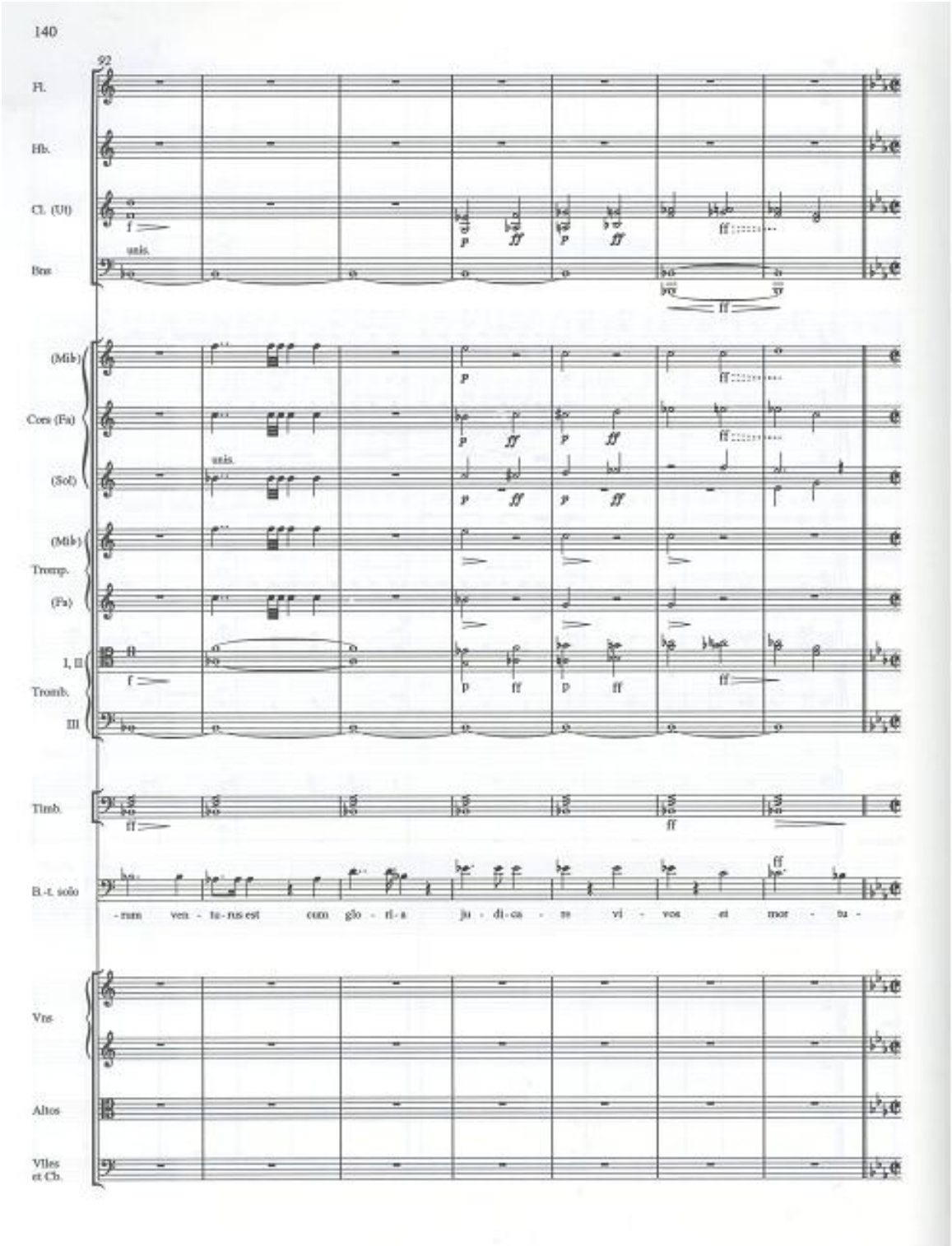

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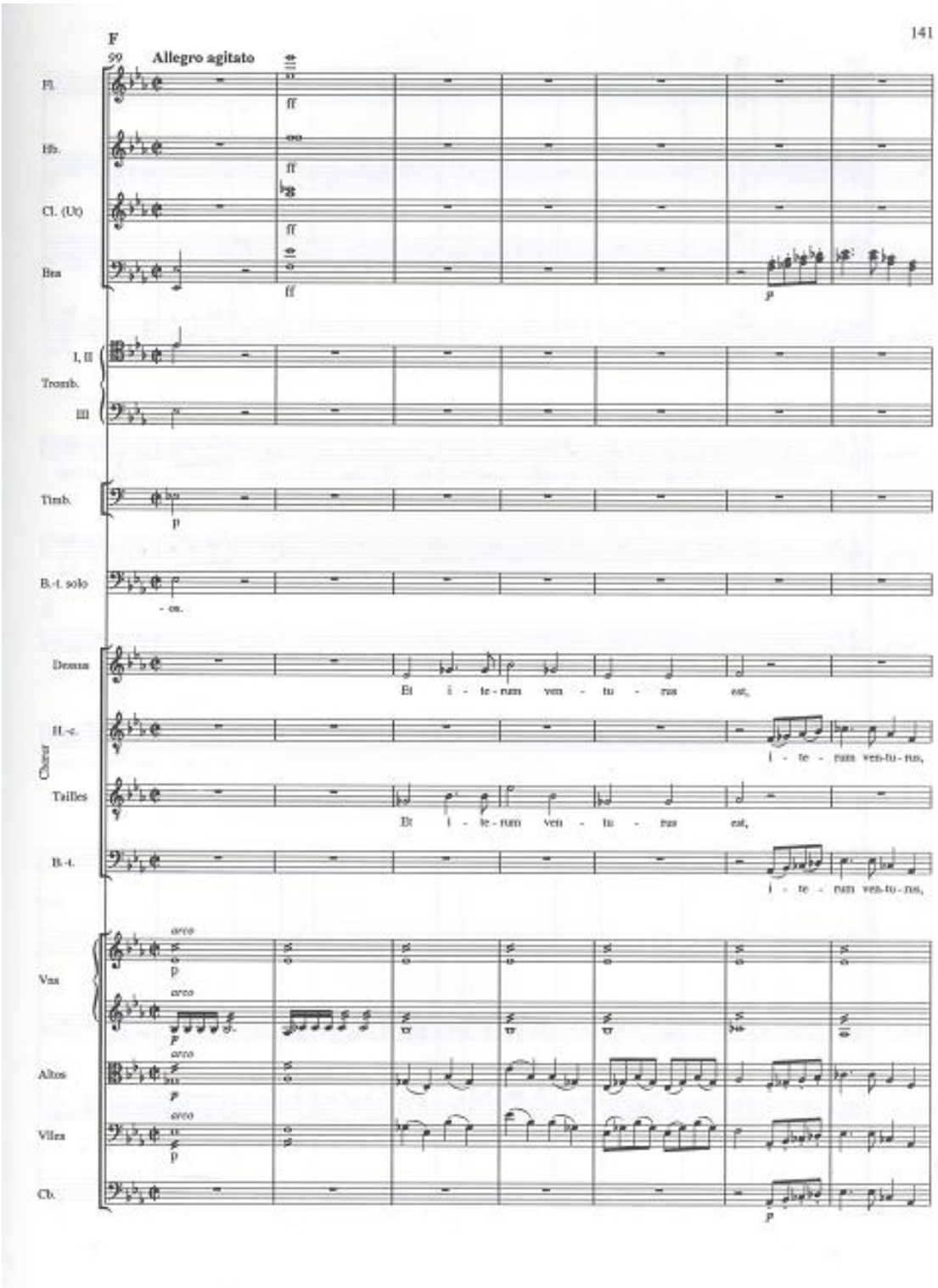
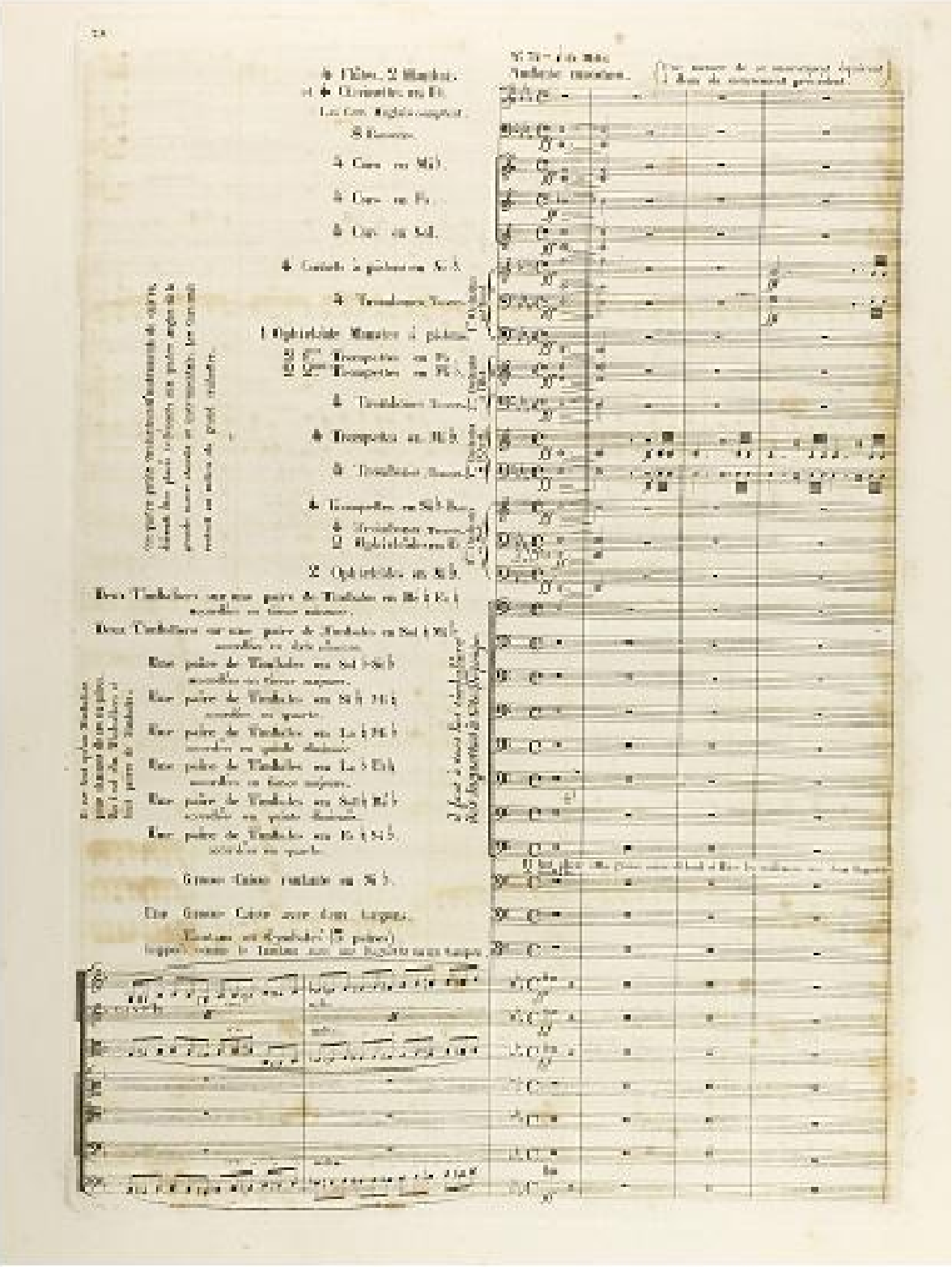


Example 1.2: *Tuba Mirum* from *Grande Messe des morts* (1st edition, 1837).



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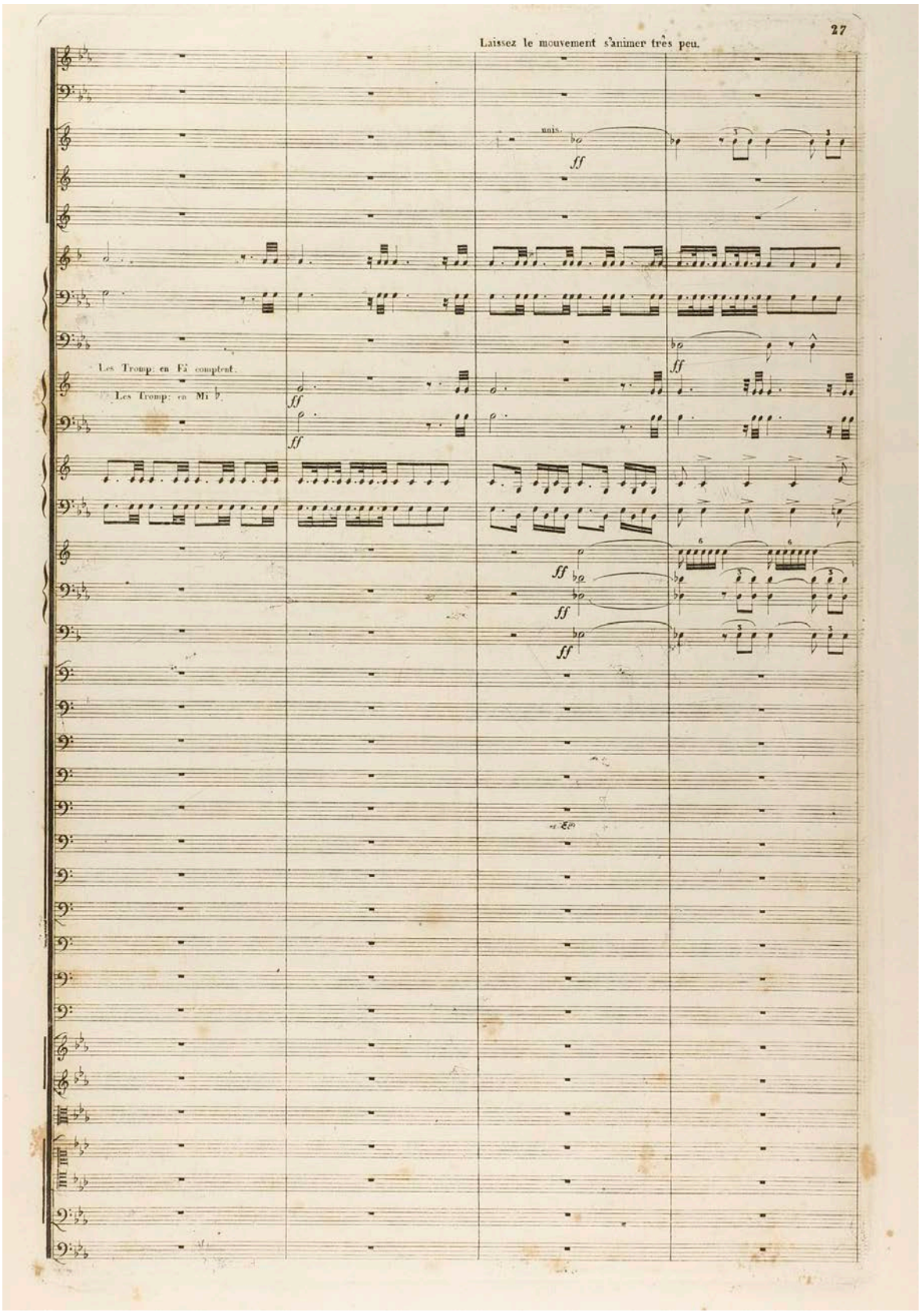

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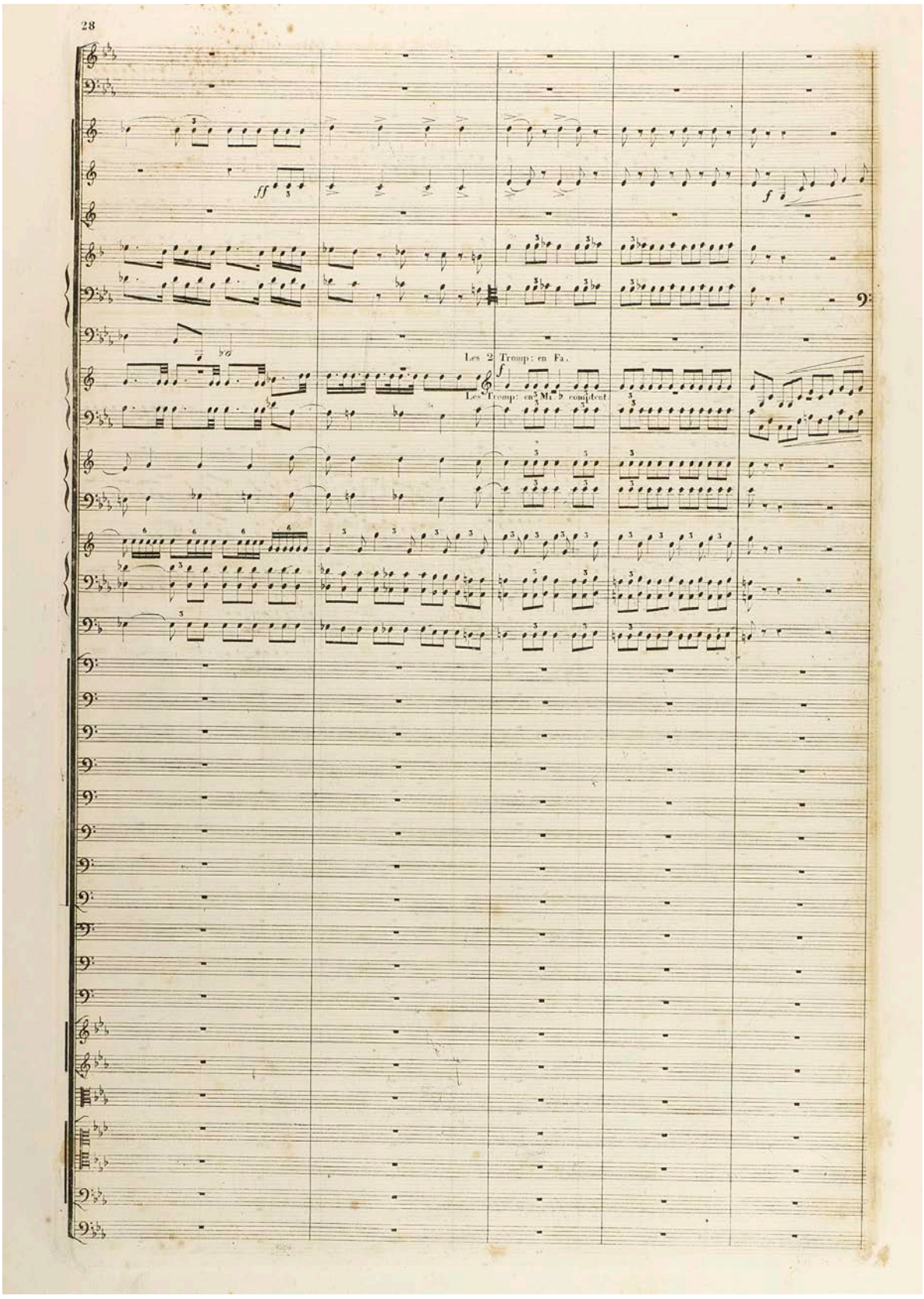

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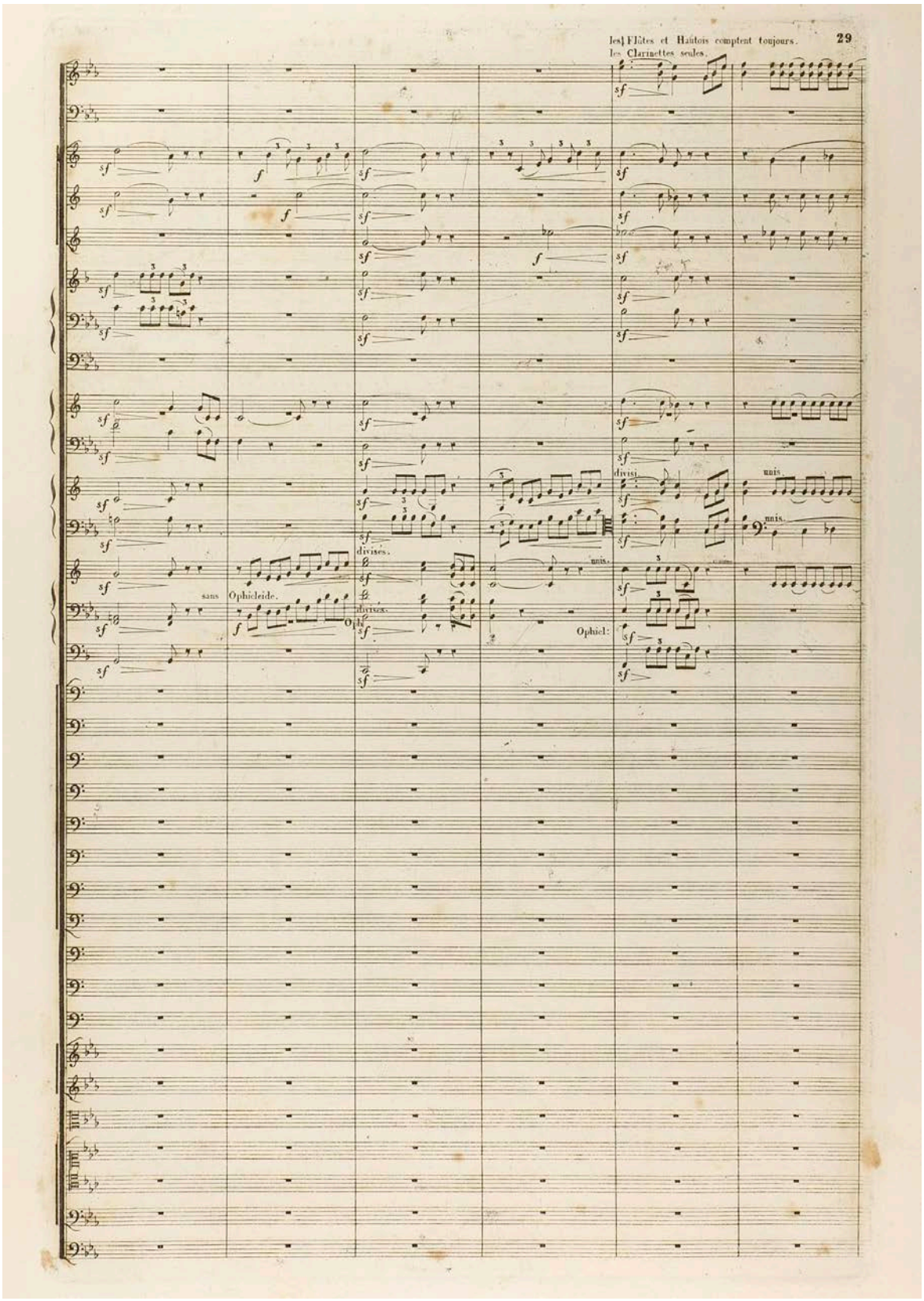

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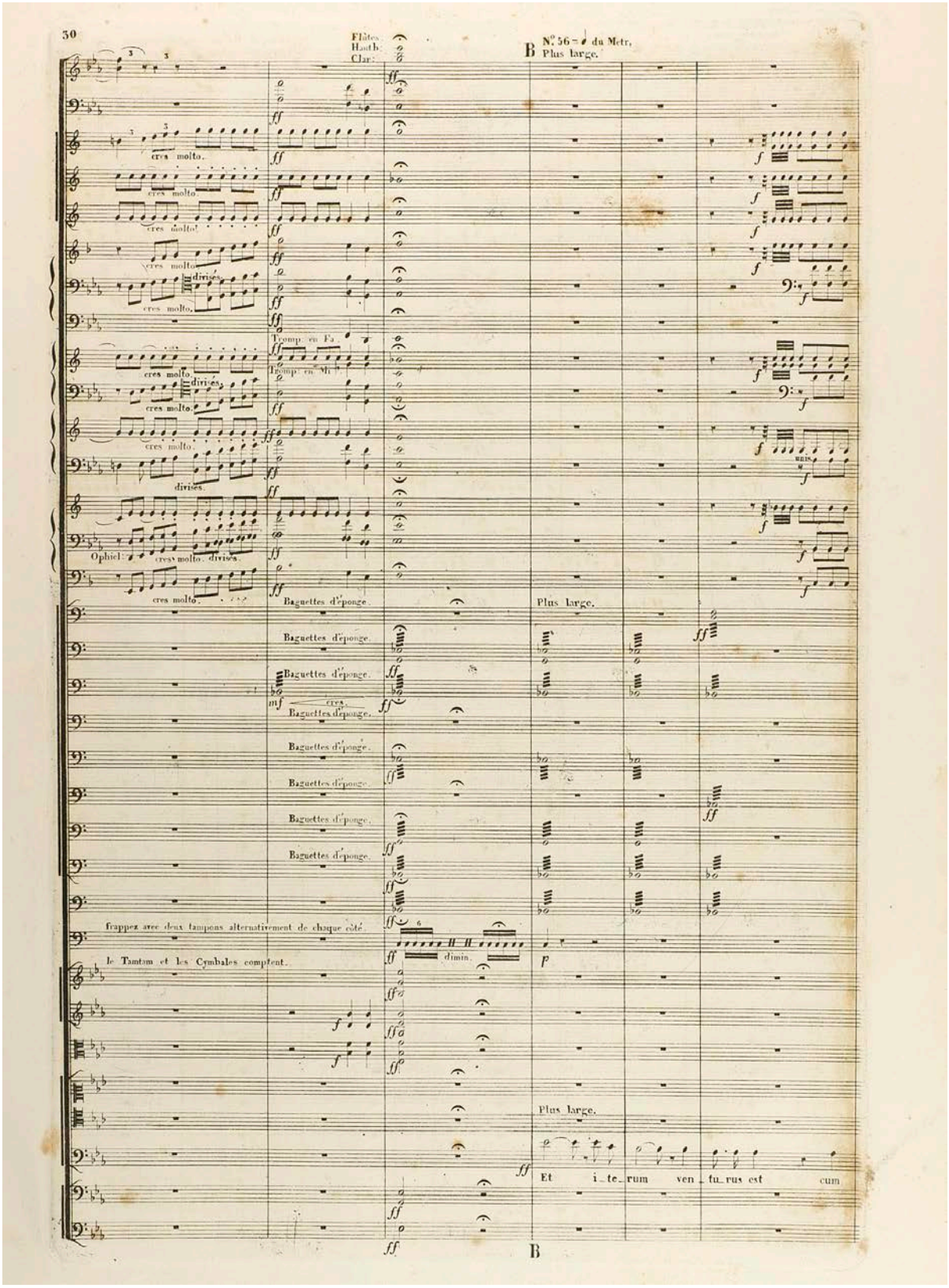

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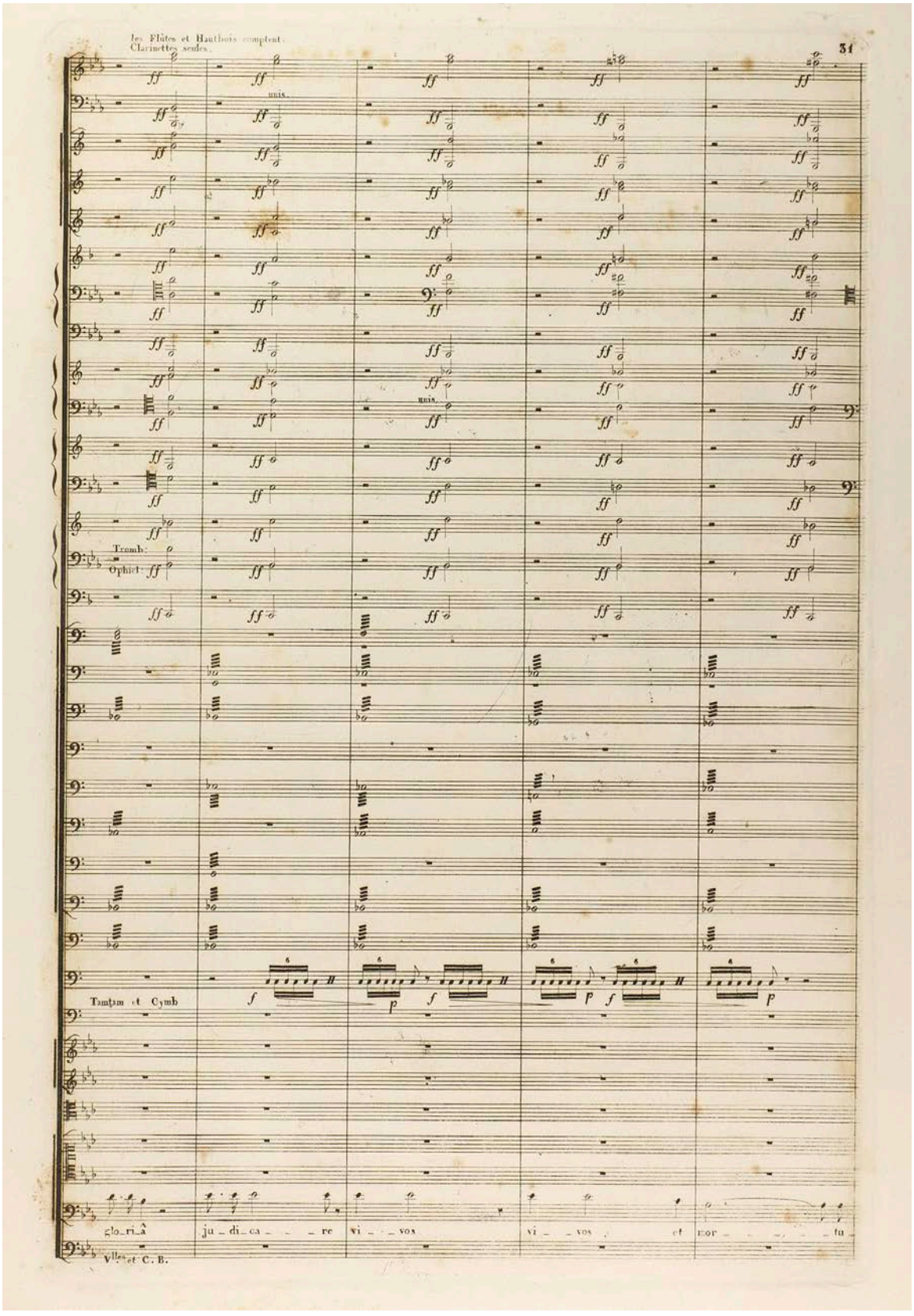

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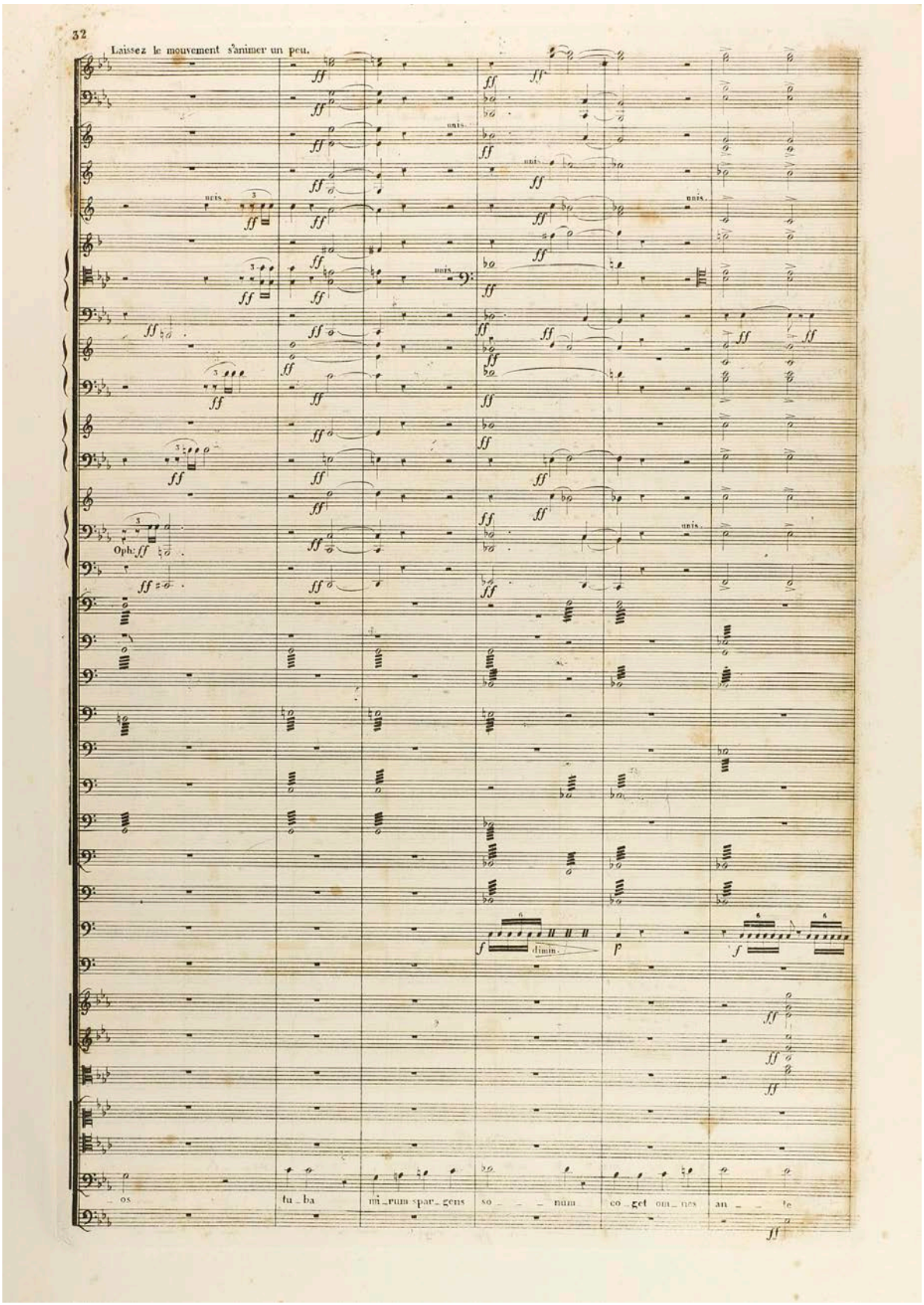

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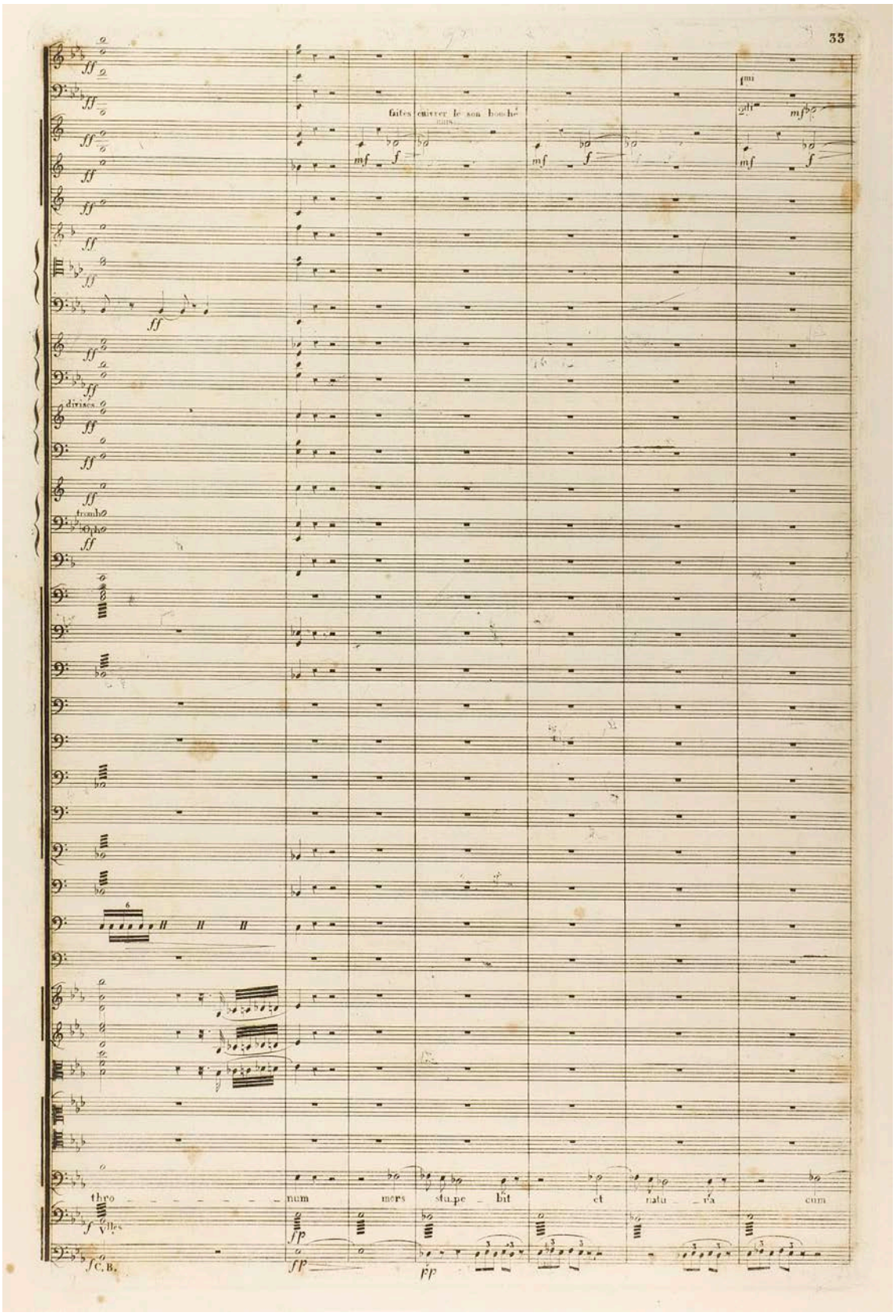

1.1 The Original Commission

Berlioz had toyed with the idea of writing an opera *Le dernier jour du monde*, which was to show man in his debauchery being surprised by the angels of the heavens, and mankind subsequently being subjected to the apocalypse. It should be no surprise then that Berlioz, when offered this opportunity, jumped at it with fervor.

When Adrien de Gasparin, the Minister of the Interior of France, first approached Berlioz in March 1837 about writing a Requiem to memorialize the victims of the July 1830 Fieschi revolution, Berlioz's immediate reaction was, "What a Dies Irae!" [2] But, Gasparin was to be leaving as the Minister of the Interior since the Guizot cabinet in France was replaced, and the new Minister, Edmond Cavé, who was not sympathetic to the music of Berlioz, delayed sending Berlioz a contract for his work. Luigi Cherubini, the grand old master who had curried favor with the political machine in France over the years, had a Requiem of his own waiting to be performed. This occasion seemed like the perfect opportunity for Cherubini to promote his own musical agenda.[3] In French politics at the time, procrastination was an easy way to circumvent and change outcomes, and in doing so, it seemed that Cavé was destined to deter Berlioz from receiving this commission. But shortly thereafter, Gasparin heard from his son via Berlioz that Berlioz had not yet received a contract letter. Gasparin immediately wrote to Cavé, telling him that he must extend to Berlioz the contract post-haste. Cavé, as a result of the pressure from Gasparin, relented, and now with letter in hand with a 4,000 franc contract, Berlioz commenced composing seemingly free of worry. In a letter to a friend, Berlioz said that his mind was flooded with idea and could barely write them down fast enough. But in

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[2] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 134-35.

[3] Ibid., 140.

little time, his ideas settled, and Berlioz began rapidly composing. Such speed in composition was of the utmost importance since the commencement of the ceremonies would only be a short time away in July.

In a letter written to Franz Liszt in May, Berlioz had stated that the musical material had already been completed and now he needed to orchestrate the work. In the autograph manuscript of the *Grande Messe*, Berlioz writes a timetable to himself of the speed needed to complete the orchestration of each movement:

To orchestrate:	
Dies Irae and Tuba Mirum	3 days
Rex tremendae	3
Sanctus	4
Lacrymosa	4
Agnus	4
Offertory	3
	21 days
The Requiem and Introit, plus	
the Quid Sum Miser and Quaerens Me	8 days[4]

The total time he allowed himself to complete this task was one month, since the scores would need to be given first to copyists and then to instrumentalists and choristers for practice and rehearsal. He would also need to work with carpenters building platforms in order to accommodate the vast number of envisioned performers. A wooden amphitheater was to be constructed on the East end of Invalides, opposite the organ. But such difficulties to the premiere of the work were only the beginning.

1.2. The Fallout

On the day before the planned premiere of the work, during the dress rehearsal, Berlioz received word that the French magistrates decided that instead of having a three-

[4] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 141.

day celebration of the July 1830 revolution like originally planned, they would have only one day of festivities. The reason given for the change in events was that the idea of revolution was brewing in the minds of French citizens, and having a three-day event celebrating the victims of a revolutionary coup might inspire the French citizens to revolt against the current French regime. Berlioz's *Grande Messe* was not to be part of the one-day commemoration, and the performance of the work was consequently canceled. Even worse, Berlioz had paid the copyists and choristers in advance out of his own pocket, with the understanding that after the performance he would be reimbursed the expenses. So now Berlioz was out time, money and performance.[5]

Over the next several months, Berlioz fought with the Ministry of Interior, begging for money to at least cover the costs of the expenses he himself already paid, which they repeatedly denied him; worse, it seemed that the *Grande Messe* was doomed to never seeing its premiere.

1.3. Hope Resurrected

Unexpectedly, an opportunity presented itself which would finally put the turmoil surrounding the composition and premiere of the *Grande Messe* to rest. The cannon at Les Invalides was fired on October 16, 1837 indicating a major military loss, and Berlioz was immediately called back the to the Ministry of War after having spent two hours there that morning fighting once again for monetary remuneration. Word had reached Paris that General Charles-Marie Denys de Damrémont, who had led the French army at Algiers in the conquest of Constantine, had perished. A ceremony commemorating the death of Damrémont and the French soldiers who were killed at the Algerian siege was to

[5] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 143-44.

take place in December, and Berlioz's *Grande Messe* was to be the music for the solemn occasion.[6]

Figure 1.1: Edouard Detaille, *Obsèques du Général Comte de Damrémont devant la brèche de Constantine le 18 octobre 1837* (1910); depot du Musée de l'armée, Château de Vincennes, pavillon du roi

But even so, there was still another obstacle to overcome: as stated before, Cherubini had a Requiem of his own awaiting performance, and was trying to apply pressure for his own Requiem to be performed at the ceremony instead of Berlioz's. However, in the end Berlioz was given the commission, and the *Grande Messe des Morts* would finally have its chance to be premiered.[7]

In addition, this event allowed both Berlioz and the Ministry of the Interior to

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6 David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 145.

7 Ibid., 145.

save face. The Ministry could give Berlioz the chance to have his work performed as well as provide him with the money he should have been paid from the July festivities, and Berlioz now had an even better venue at which to premiere his *Grande Messe*. The ceremony to be held at Les Invalides in December for the return of Damremont's body would have the highest echelon of Parisian citizens present in attendance. Even better, Berlioz would be paid a total of 10,000 gold francs for the work, versus the 4,000 francs that he would have received for the performance in July.[8]

1.4. A Vision Redefined

Despite the many positive results that the new occasion yielded for the premiere of the *Grande Messe*, a few setbacks would be encountered, in contrast to the originally planned July performance. For one, at the original commemoration ceremony, the work would have been done from beginning to end uninterrupted. But in the context of the Missa Pro Defunctis, the prayers and petitions of the liturgy would separate the musical movements, and sometimes occur concurrently while the music was being performed. Second, Berlioz had 100 fewer performers than in the July celebrations, potentially compromising his artistic and visionary statement. Also, whereas Berlioz would have been able to conduct the premiere at the ceremonies in July, Berlioz was pressured to yield the baton to the director of the Paris opera, François-Antoine Habaneck, with whom Berlioz had had musical differences in the past. Another obstacle would be in understanding how the forces, projection of sound and accommodations for the performers would need to be modified in contrast to the original planned performance.[9]

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8 David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 145-46.

9 Ibid., 146-47.

The Chapel of Saint Louis at Les Invalides was a large structure that would contain hundreds of people in the congregation. The windows would be covered, the walls swathed in black. Around the sarcophagus of the deceased would flame 600 candles and incense boats, and 4,000 other specks of light would illuminate the interior.[10] Berlioz recalculated his performance numbers, and figured that for the music to have satisfying effect he would need 190 instrumentalists and 210 voices, with the additional timpani and brass choirs. Last, but certainly not least, Berlioz's composition teacher and mentor, Daniel LeSueur, would not be present. Berlioz's inspirational teacher had died in October of 1837. It saddened Berlioz that his teacher could not be present to see his largest personal musical success at that time or, possibly, ever in his life.[11]

1.5. Performance and Reception

On December 5, 1837, the premiere performance of the *Grande Messe*, despite only two or three negative reviews, was convincingly well received. Of the reviews that were negative, there is doubt as to their credibility. The *Journal de Paris* said that the famous bass singer Lablache sang a solo. Of course, the *Grande Messe* has no bass solo, and Lablache was not even present. *Le Corsaire* matched the *Journal de Paris* in poor journalism, citing a solo by Mlle. Falcon, when there was no female solo presented at the premiere of the work.[12] In contrast, *Le Monde dramatique* spoke more for the widely accepted view, saying, "in face of such a work Berlioz's enemies must pipe down and admire".[13]

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[10] Jacques Barzun, *Berlioz and the Romantic Century*. (Boston: Little, Brown, 1950. 3rd ed. New York: Columbia University Press, 1969), 279.

[11] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & LosAngeles, CA: University of California Press, 2000), 146-47.

[12] Ibid., 148.

[13] Th. V, "Revue Musicale: Académie Royale De Musique—Théatre-Italien—Opéra-Comique.—Oratorio De M. Berlioz," *Le Monde Dramatique* no. 5 (1837): 379.

Not just journalists, but musical authorities praised its qualities: Bottée de Toulmon, the Conservatoire librarian, an acknowledged expert on Medieval music, wrote an article in the *Gazette* which validated and admired Berlioz's innovations. D'Ortigue thanked Bottée for his article having, "put into words what all of us must feel, a sense of national pride in such a work, in such a genius."[14] Legouvé, a colleague, who attended both the dress rehearsal and performance, wrote directly to Berlioz, "I have met no one who doesn't put it above your previous works",[15] and General Bernard's letter congratulating Berlioz for this "splendid and austere composition",[16] was widely circulated in the press. Liszt himself concisely stated the overall impression that the *Grande Messe* had left its listeners: "Once and for all, full and complete justice has been rendered to you."[17]

1.6. Subsequent Versions/Editions

The *Grande Messe* clearly held a special place in Berlioz's heart. To him, it was one of his most important works, as he was later to say in a letter to Ferrand in 1867:

> If I were threatened with seeing my entire output burned, less one score, it would be for the *Messe des Morts* that I would beg for mercy.[18]

It should then be no surprise that three different editions exist of the work, each reviewed and revised by Berlioz himself. Indeed, it is the only work of Berlioz that has three editions. Berlioz clearly understood the legacy and importance of the work, and took pains to make sure that the work was able to retain its effectiveness both from an artistic and performance standpoint. Berlioz scholar Kern Holoman comments on

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14 Bottée de Toulmon, "Du Requiem De M. Berlioz." *Revue et Gazette Musicale de Paris* no. 50 (December 10, 1837): 535.

15 David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 149.

16 Ibid., 149.

17 Ibid., 149.

18 Kern D. Holoman, *Berlioz* (Cambridge, MA: Harvard University Press), 259-60.

Berlioz's revisions:

> The problems he deals with are mostly practical matters, solved in the most practical ways imaginable. Declamation and instrumentation are his primary concerns...with each successive revision, the work became stronger, more unified, and easier to perform with precision.[19]

The *Grande Messe* was published first by Schlesinger in 1838. Following this initial publication, Berlioz agreed to let Ricordi publish an edition of the *Grande Messe* in 1853, and again in 1867.

There are substantial textual and musical changes that occurred in each edition. The changes from the autograph score and early parts are mostly a matter of performance consideration. Many of the minor changes in the first edition are a result of problems encountered in the first rehearsals of the work. Almost all of the revisions were made to improve practical performance aspects, including re-registering pitches that exceeded the upper limit of his amateur chorus.[20]

In the first published Ricordi version, ten measures of the *Quaerens Me* were removed between what is currently mm. 39-40, and some twenty-one measures were modified or omitted from the middle of the *Offertoire*. A theoretical discourse on the reasons for the revisions are in Chapter 3.2.

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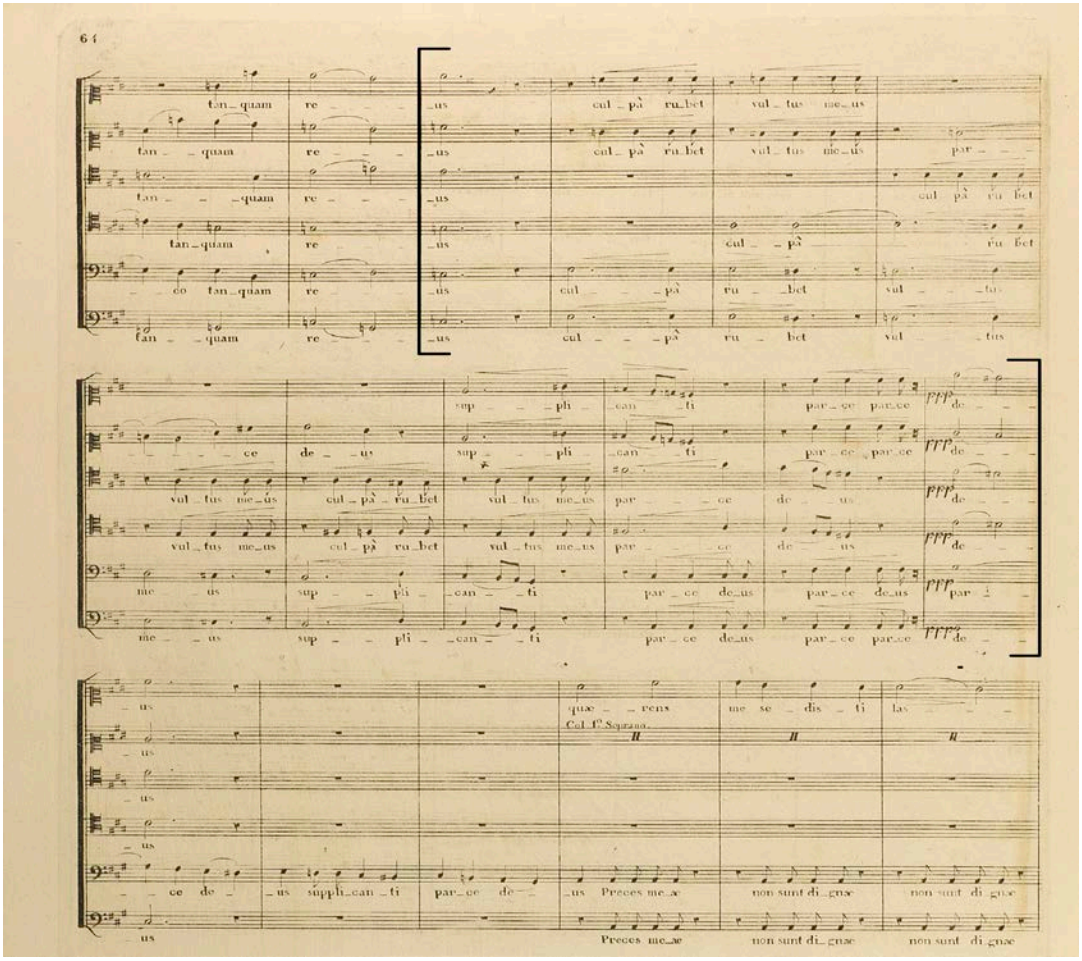
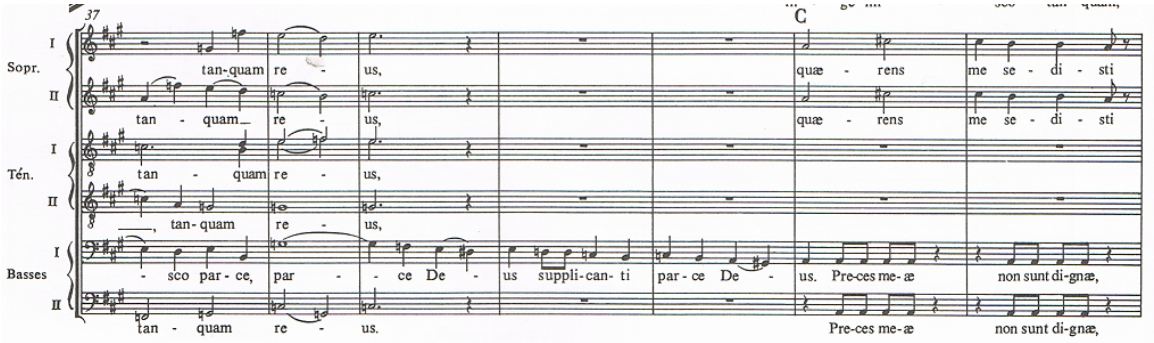
[19] Kern D. Holoman, "Autograph Musical Documents of Hector Berlioz, c. 1818-1840." (PhD diss., Princeton University, 1974), 261. Revised as *The Creative Process in Autograph Musical Documents of Hector Berlioz, c. 1818-1840*. Ann Arbor: UMI Research Press, 1980.

[20] Ibid., 250.

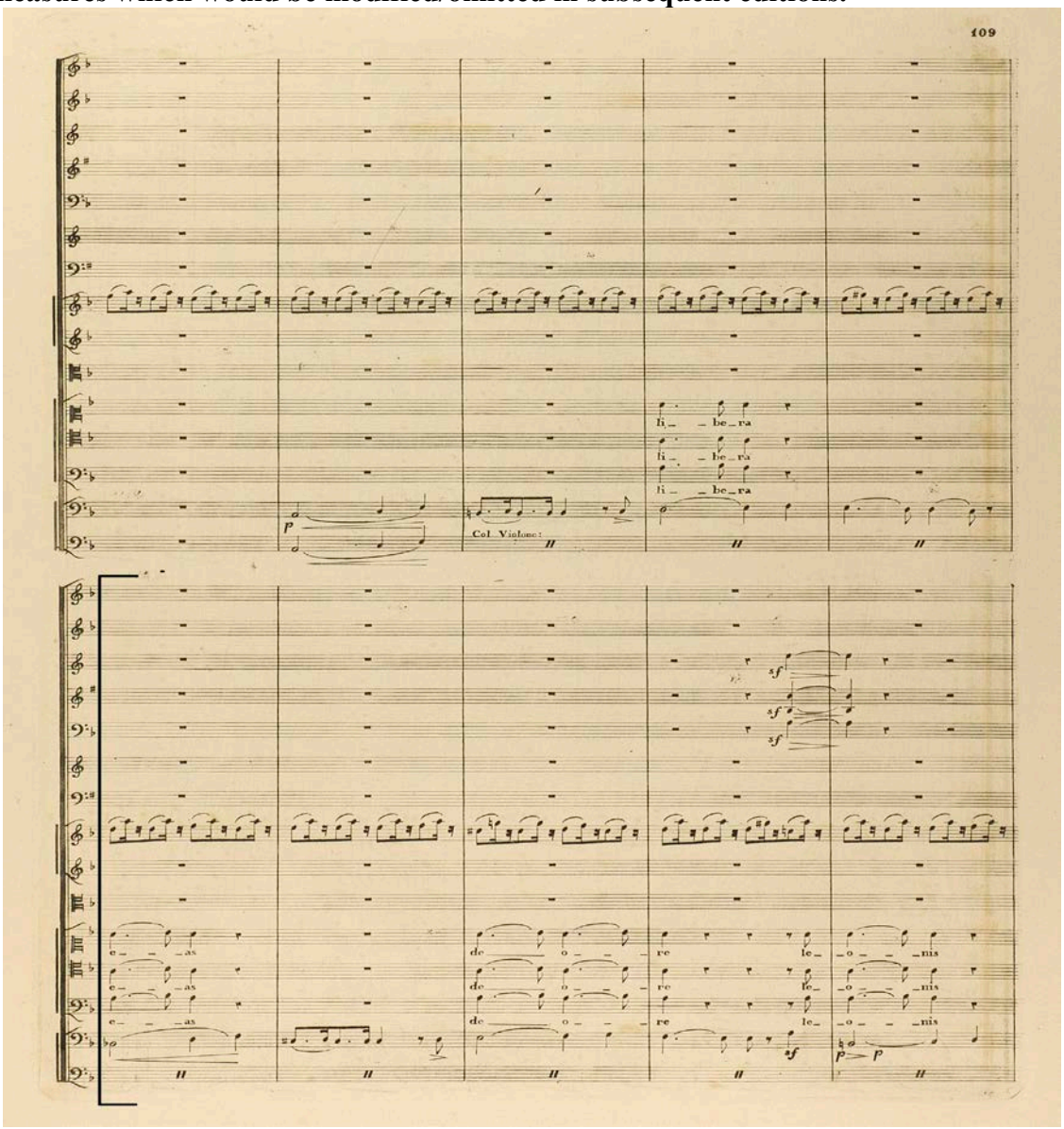
Example 1.3: Excerpt of the first edition version of *Quaerens Me,* containing the ten measures which would be omitted in subsequent editions.



Example 1.4: Revised version, 2nd edition and following, *Quaerens Me,* mm. 37-43.



Example 1.5: Excerpt of first edition version of *Offertoire,* containing the twenty-one measures which would be modified/omitted in subsequent editions.



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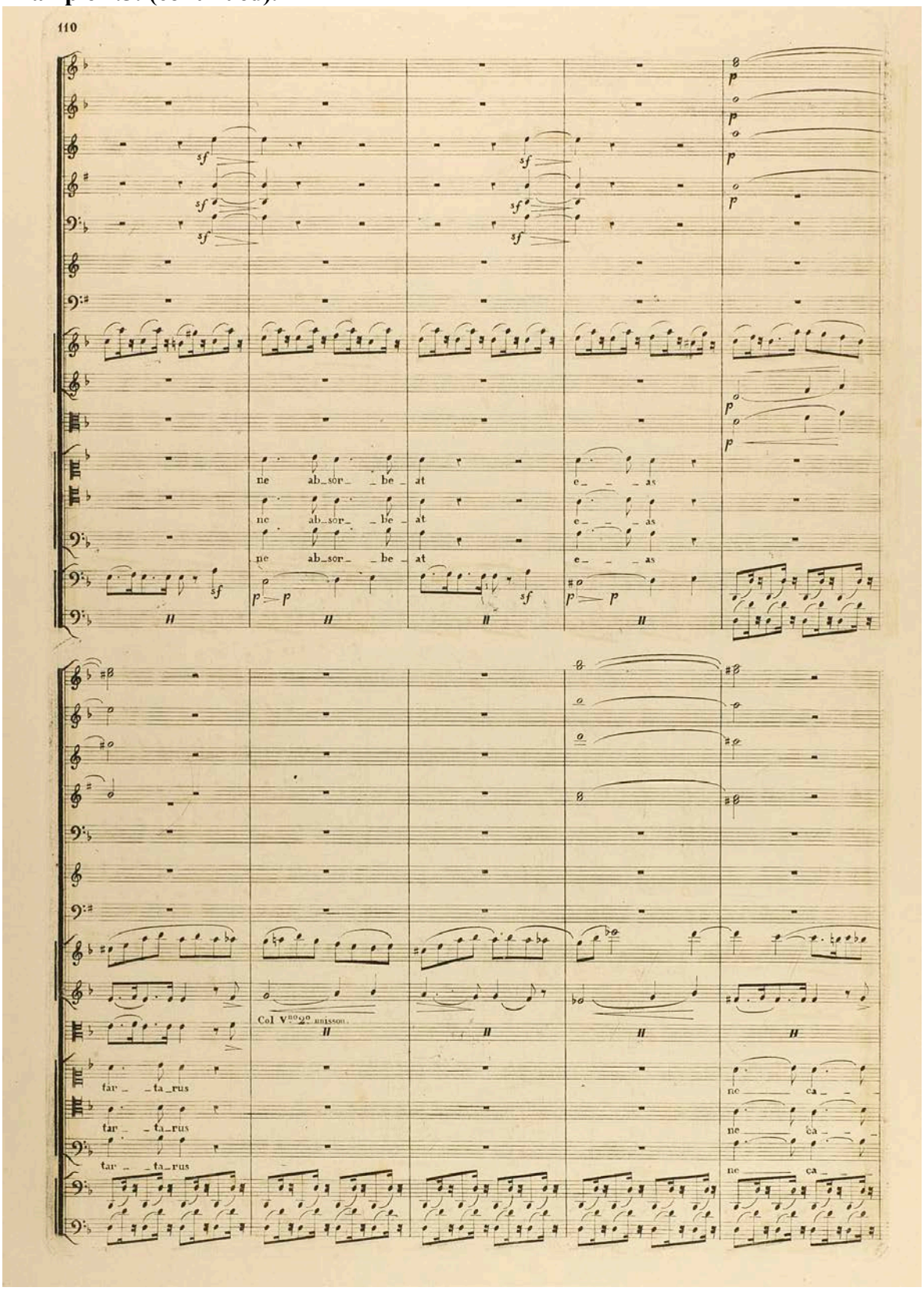

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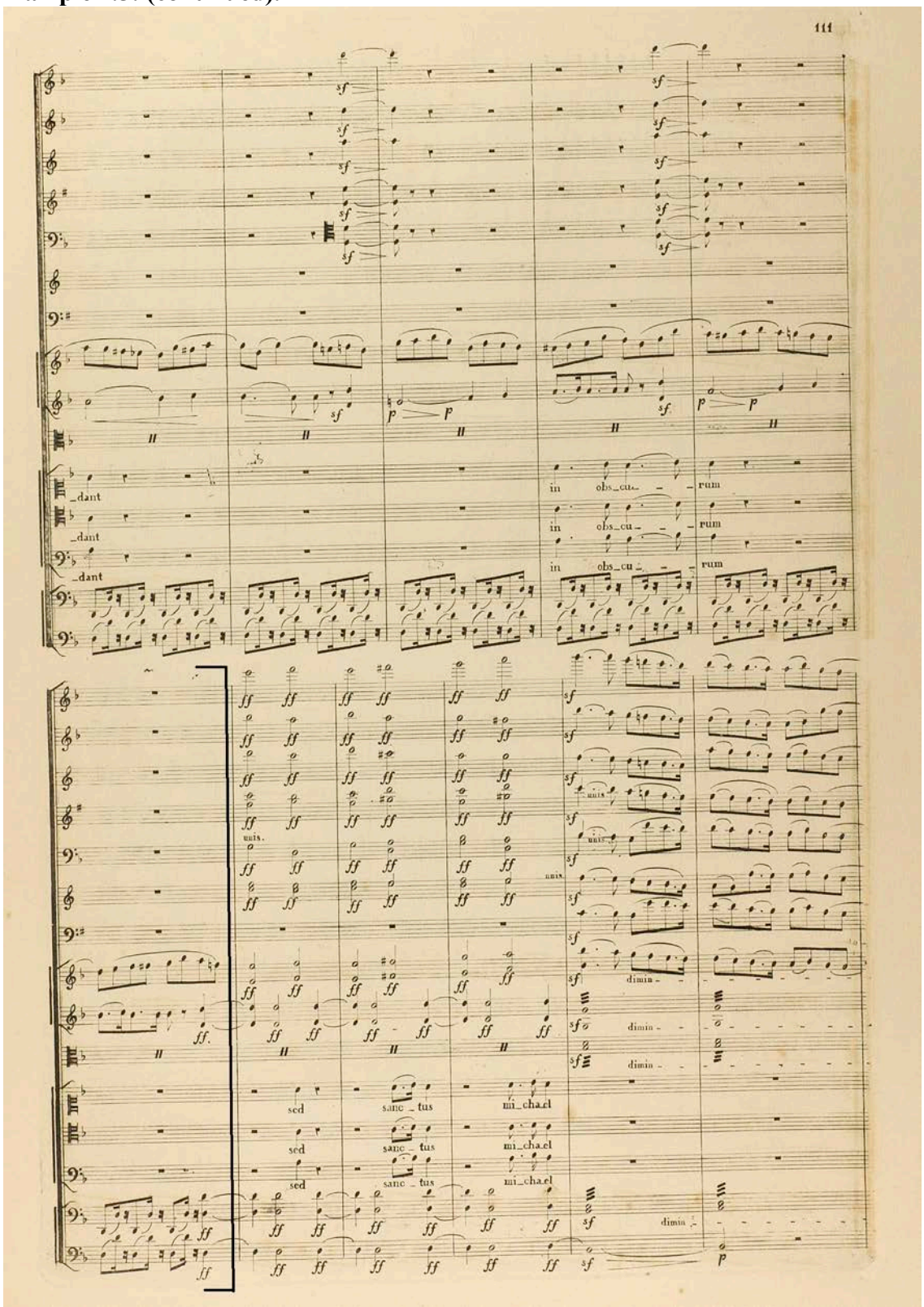
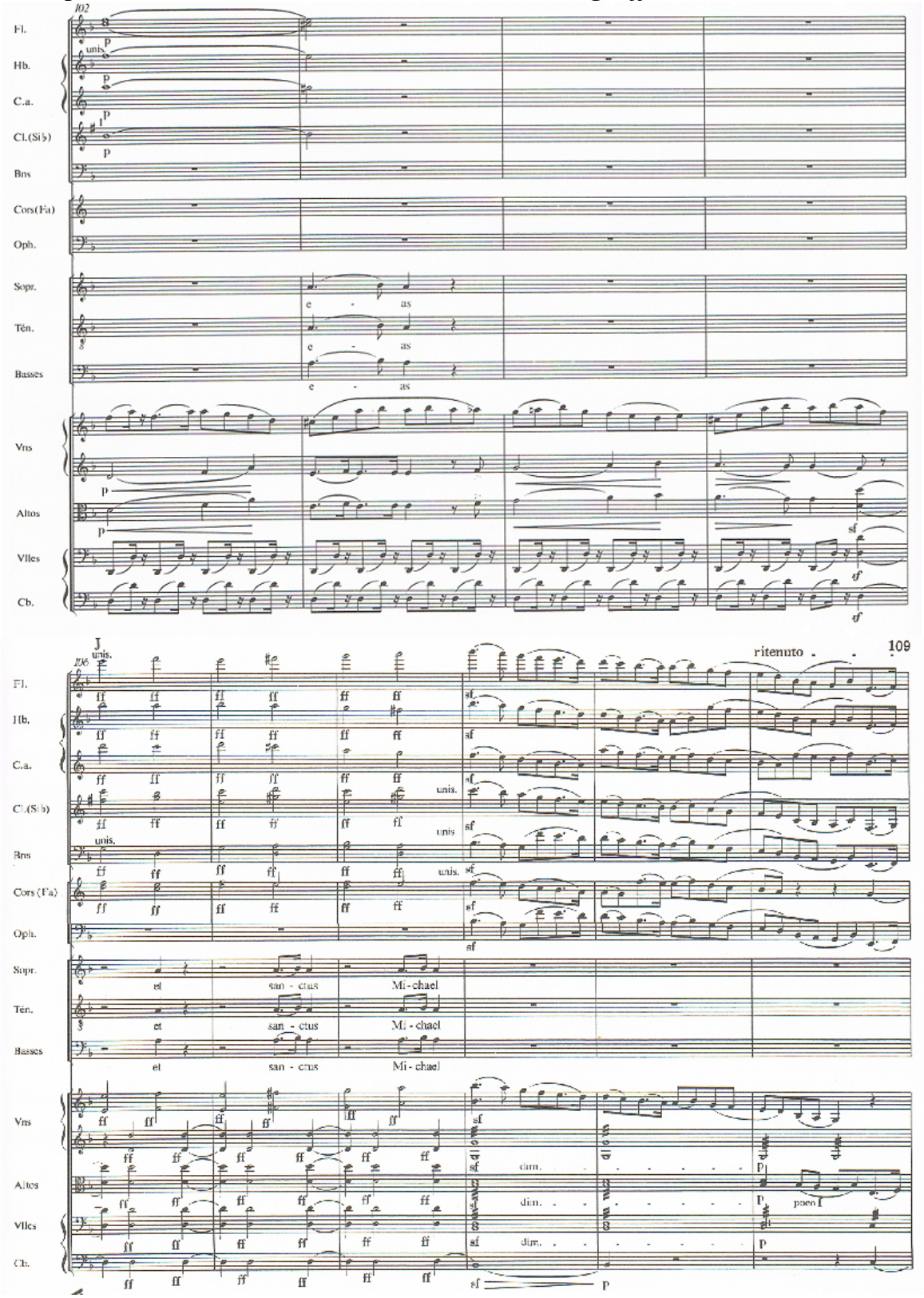
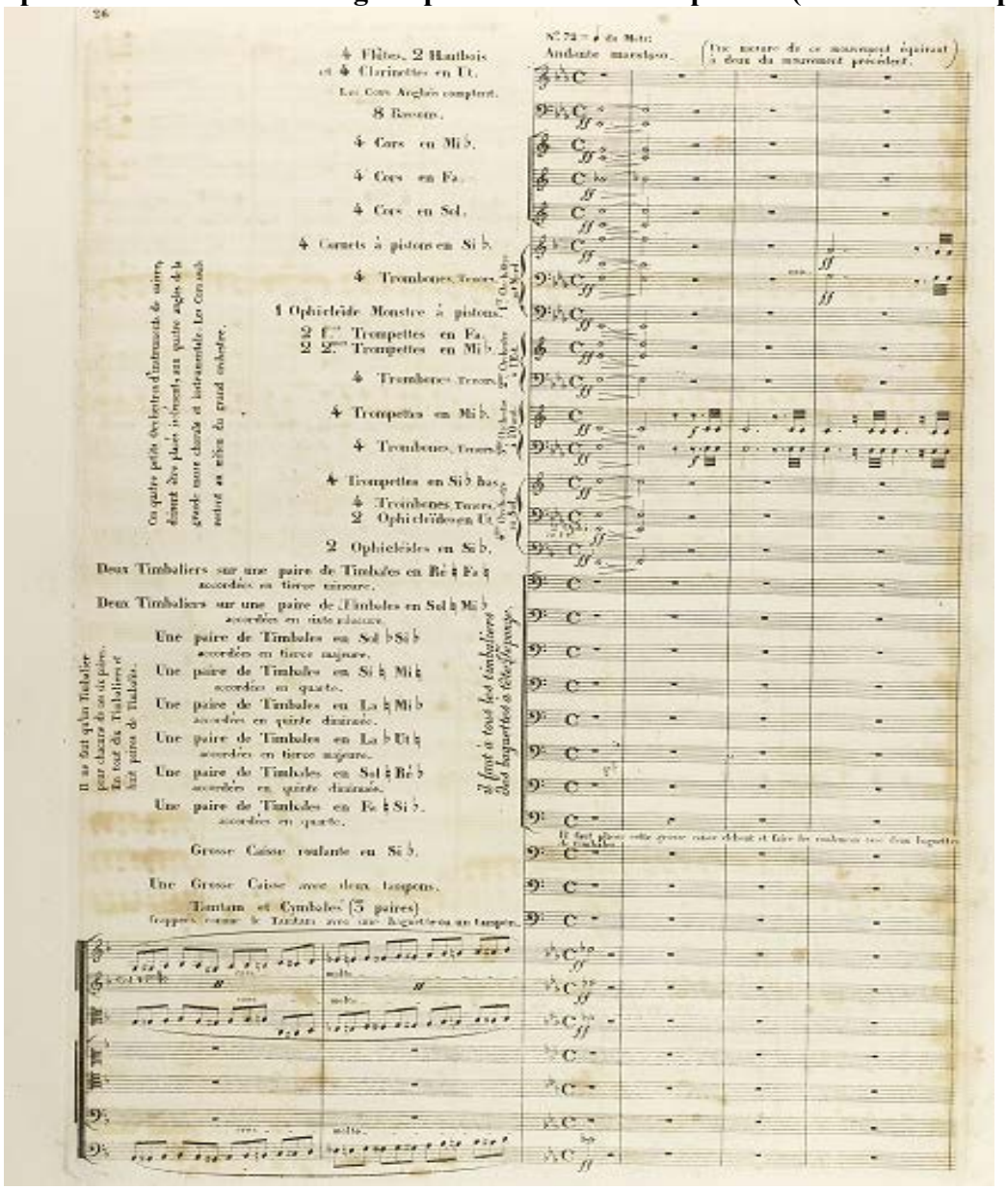


Example 1.6: Revised version, 2nd edition and following, *Offertoire,* mm. 102-11.



Also, "the ophicléide monstre, finally becoming obsolete, was abandoned in the *Tuba Mirum* and *Lacrymosa*, replaced by two tubas."[21] A further discussion of Berlioz's decision for this change can be found in Chapter 2.1.

Example 1.7: 1st edition showing 1 Ophicléide Monstre á pistons (stave 8 from top).

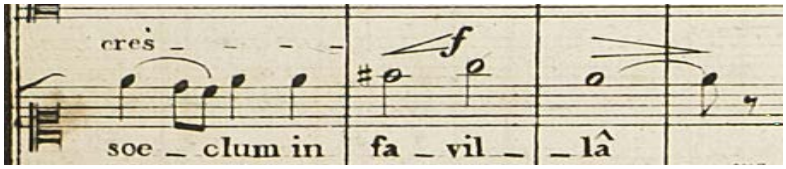


[21] Kern D. Holoman, "Autograph Musical Documents of Hector Berlioz, c. 1818-1840." (PhD diss., Princeton University, 1974), 259. Revised as *The Creative Process in Autograph Musical Documents of Hector Berlioz, c. 1818-1840*. Ann Arbor: UMI Research Press, 1980.

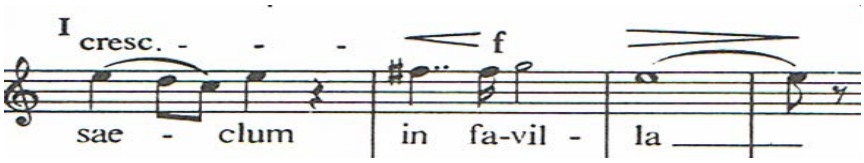
Also in the 2nd edition, Berlioz added a subtitle to the *Offertoire: Choeur des âmes de Purgatoire.* This reference to the rhetorical meaning of the movement first appeared in tandem with a performance on February 7, 1848 in London, where both the playbill and pre-concert circulations mention a *Chorus of souls in Purgatory*. Berlioz later decided to have the subtitle removed.[22]

In 1867, Ricordi published the *Grande Messe* a 3rd and final time, with additional revisions by the composer. In this edition, Berlioz alters the declamation in the *Dies Irae*. This is where the text *in favilla* received its famed and immediately recognizable dotted rhythm.[23]

Example 1.8: Original setting of text "*in favilla"* in *Dies Irae.*



Example 1.9: Revised setting of "*in favilla"* text in 3rd edition.



In addition, the text of the *Tuba Mirum* was finally put in place; in the other editions, the words from the *Resurrexit* ("Et iterum venturus est cum gloria, judicare vivos et mortuos*"*) had appeared.[24]

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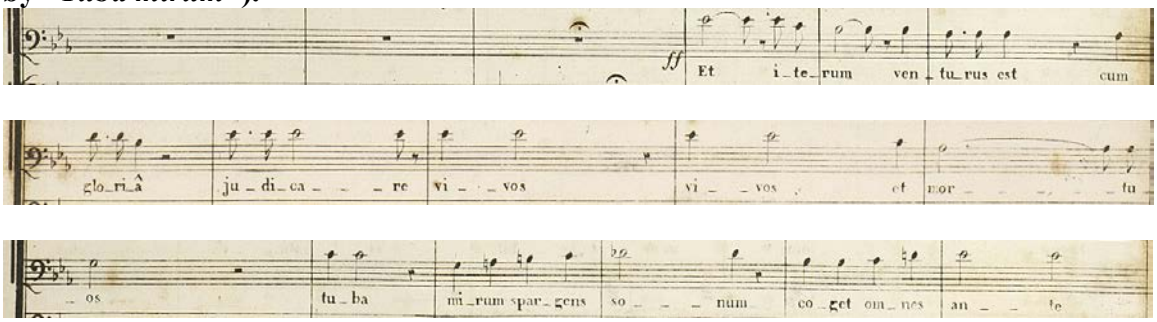
22 Kern D. Holoman, "Autograph Musical Documents of Hector Berlioz, c. 1818-1840." (PhD diss., Princeton University, 1974), 259. Revised as *The Creative Process in Autograph Musical Documents of Hector Berlioz, c. 1818-1840*. Ann Arbor: UMI Research Press, 1980.

23 Ibid., 259.

24 Ibid., 259.

Example 1.10: "*Et iterum venturus*" text appearing in 1st edition (would be replaced by "*Tuba mirum*").



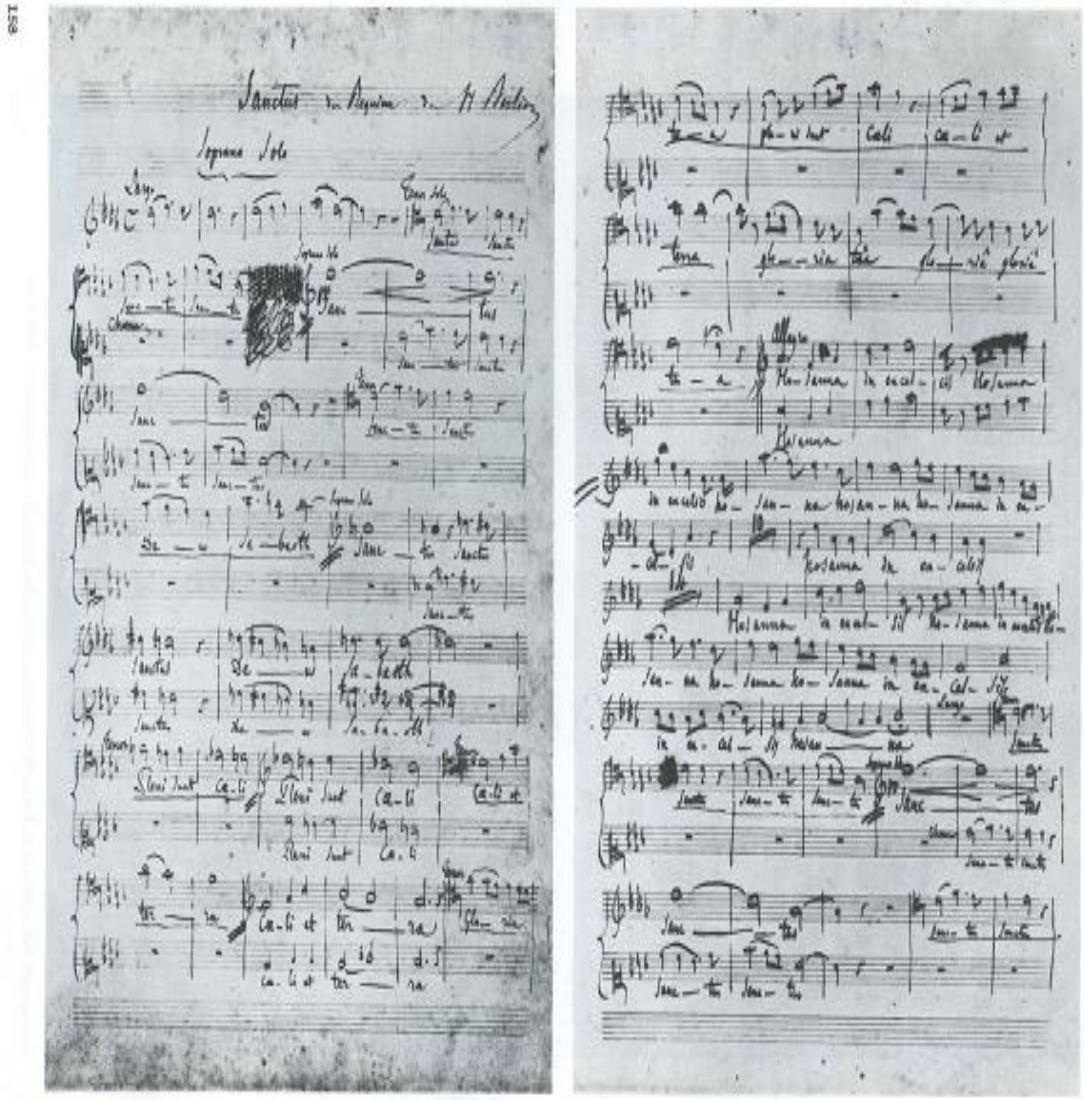
1.6a. The Alternate Sanctus

On April 6, 1844, Berlioz's circumspect mistress, Marie Recio (1814-1862), was engaged to sing in a benefit performance at the Opéra Comique. For the occasion, she sang an arrangement made by Berlioz of the *Sanctus* from the *Grande Messe* for tenor and soprano soloists. This version of the *Sanctus* is currently part of the André Meyer collection in Paris. However, this arrangement has been rarely if ever performed since. Part of the reason may be due to the vocal limitations of Marie Recio herself. Marie Recio possessed the reputation of being a mediocre singer, and Berlioz's arrangement demonstrates the vocal limitations.[25] Whereas the tenor has vocal lines that soar as high as B-flat (both here and in the original setting), the soprano solo only goes as high as G-flat, and frequently doubles the choral soprano part. It was as though Berlioz, aware of Recio's limitations, composed a "safety net" solo for Marie, where the best part of her limited vocal range was exploited, and in the case of performance anxiety which she was known to have, gives her the support of the chorus doubling and supporting her vocal line. It is also noteworthy that in the subsequent editions of the *Grande Messe* from 1853 and 1867, this version of the *Sanctus* was neither included nor even referenced. From a historical perspective, a performance of this version of the *Sanctus* may be informative –

25 Brian Chenley, "Marie Recio." *Berlioz Society Bulletin* no. 39 (July 1962): 12-14.

but with its conspicuous absence from subsequent editions, it appears that Berlioz was clearly more attached to his original tenor solo setting.

Example 1.11: Autograph arrangement of the *Sanctus* for soprano and tenor solo.



Autograph arrangement of the *Sanctus* for soprano and tenor solo. Paris, Collection André Meyer.

Chapter 2: Orchestration and Instrumental/Vocal Considerations

Much has been made of Berlioz's incredible ability as an orchestrator. The *Grande Messe des Morts* displays some of the most ingenious and carefully crafted orchestration in his output. Throughout his *Treatise*, Berlioz himself frequently cites his *Grande Messe* for notable orchestration examples, and no examination of the work would be complete without a survey and discussion of the orchestration. Berlioz discusses the affective qualities of each instrument or voice, and where applicable, I have tied those affective qualities to corresponding passages in the *Grande Messe*.

2.1 Winds

2.1a Flute

Although Berlioz himself studied the flute, it is ironic that he had so little regard for the instrument:

> The flute in fact seems to be an instrument almost lacking in expression; because of its facility in playing rapid notes and sustaining high notes which an orchestra needs to fill in the upper parts of the harmony, it is constantly called upon in every kind of circumstance.[26]

However, Berlioz does go on to say that in certain cases and if used well, the flute does have certain positive attributes:

> If for example you need a desolate – but also humble and resigned – tone for a sad melody, the weak notes in the flute's middle register….will certainly produce the right nuance."[27]

As if he intended to refer directly to the *Sanctus* of his own *Grande Messe*, Berlioz also states, "There is a delightful sound to be had by combining one solo flute in

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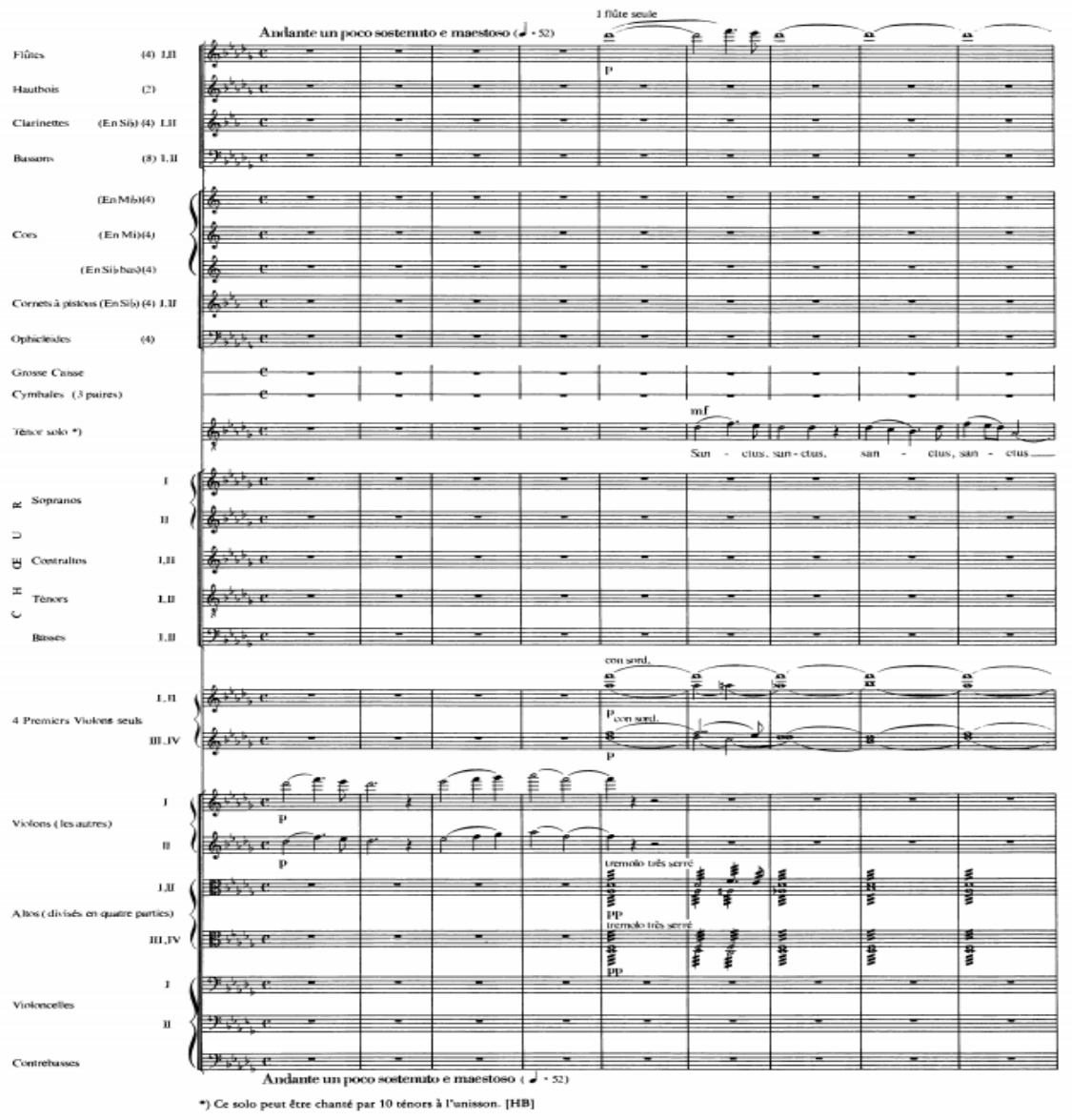
[26] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 140.

[27] Ibid., 140.

the high register with four violins, making a sustained high harmony in five parts."[28] Macdonald astutely notes that in the *Sanctus,* "that very combination provides a celestial accompaniment for the solo tenor two octaves below the flute line."[29]

Example 2.1: *Sanctus,* mm. 1-9.



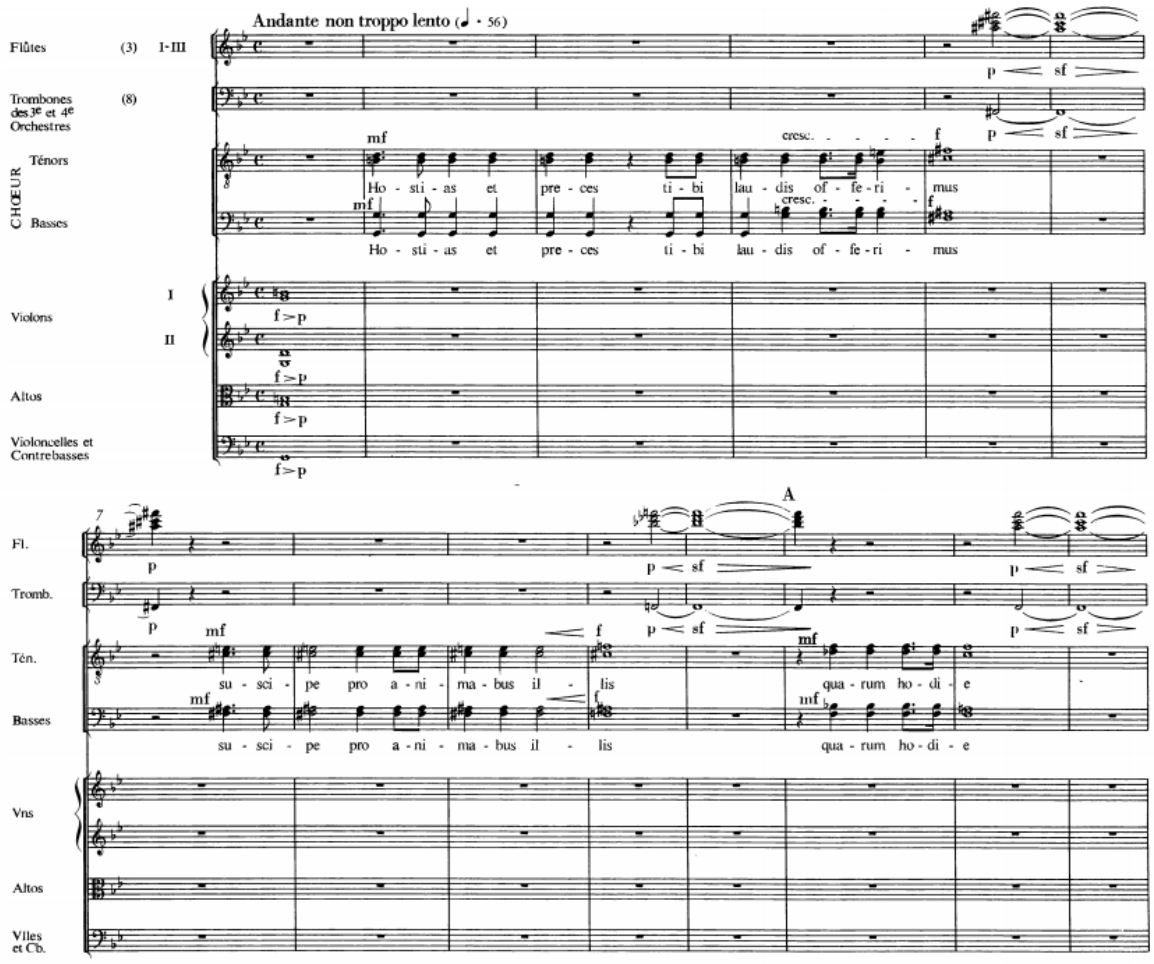
[28] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 144.

[29] Ibid., 144-45.

In his chapter devoted to the trombone, Berlioz also provides some insight on his use of the flutes in the *Hostias:*

> The sound of flutes separated by an immense interval from the trombones thus seems like an extremely high harmonic resonance of the pedals, whose slow pace and deep voice are meant to intensify the solemn effect of the silences between the chorus's utterances in the verse 'Hostias et preces tibi laudis offerimus'[30]

Example 2.2: *Hostias,* mm. 1-14.



[30] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 216.

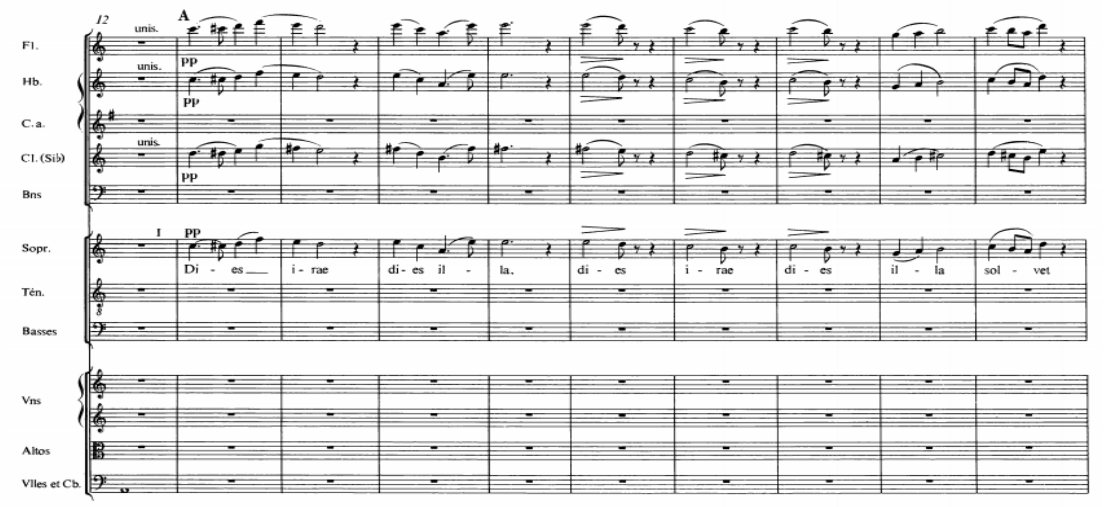
2.1b Oboe and Clarinet

In his *Treatise,* Berlioz displays a fondness for wind instruments with reeds, and the oboe is no exception:

> The oboe is above all a melodic instrument; it has a rustic character, full of tenderness, of bashfulness even…the oboe's special characteristics convey candour, naïve grace, sentimental delight, or the suffering of weaker creatures. It expresses this marvelously well in cantabile.[31]

It is telling that Berlioz cites the suffering of weaker creatures as an affective color of which the oboe is capable. There is a beautiful synthesis of orchestral affect in mm. 13-25 of the *Dies Irae*. The oboe combines with the intermediate register of the clarinet, which "equips it well for the expression of the most poetic thought and feelings,"[32] and the middle register of the flute that was discussed earlier. The sad yearning melody in the sopranos, doubled by flute, oboe and clarinet, represents weak humankind in its deepest expression of fear of the coming apocalypse.

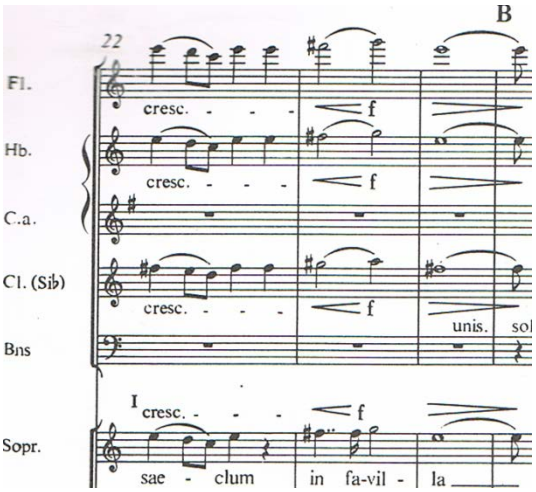
Example 2.3: *Dies Irae,* mm. 13-25.



[31] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 103-04.

[32] Ibid., 125.

Example 2.3 (continued).



2.1c English Horn and Bassoon

Berlioz also discusses in his *Treatise* the coloristic character of the English horn:

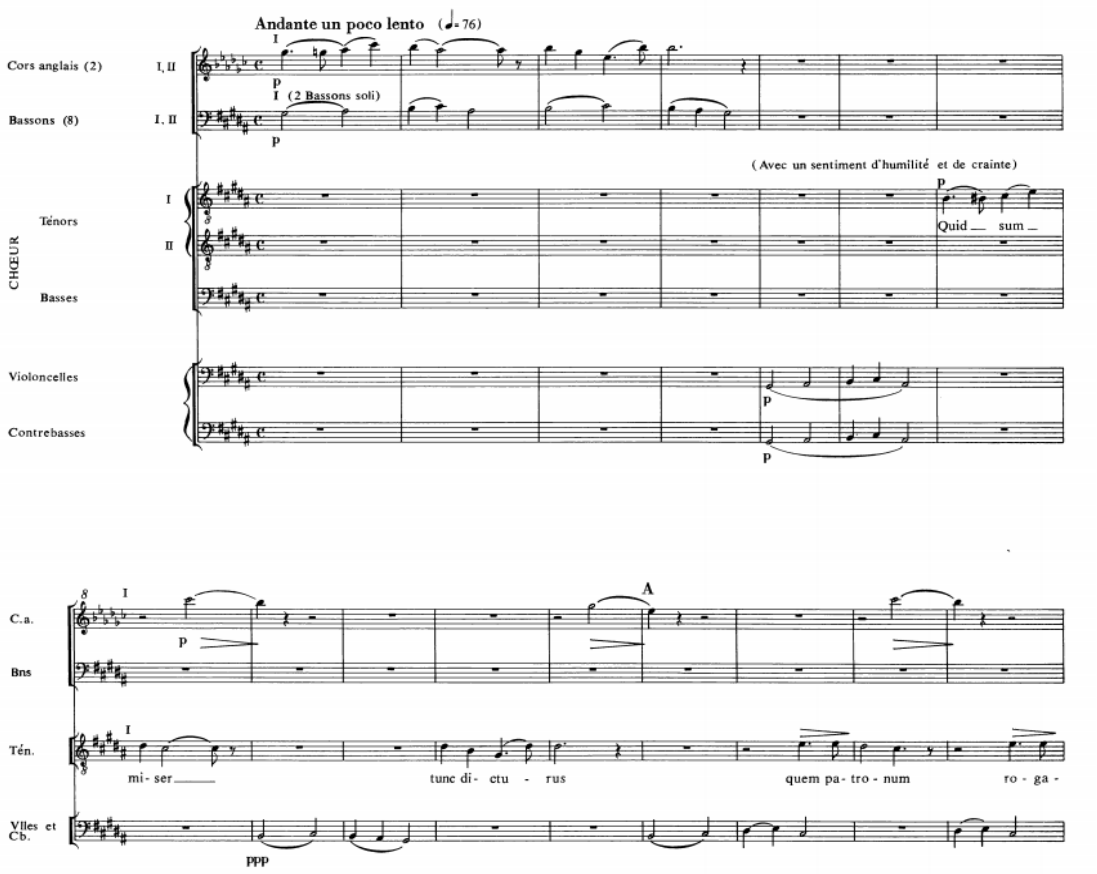
> It is a melancholy, dreamy voice, dignified too, with a retiring, remote quality which makes it superior to every other instrument when *it comes to arousing images and feelings of the past, or when the composer wants to pluck the secret string of memory*."[33] (italics mine).

I add the italics above in order to highlight the point that Berlioz uses the English horn exactly to this effect in the *Quid Sum Miser*. The melodies which appeared in the *Dies Irae* are fragmented in this movement, and the memories of time before the apocalypse now linger amidst scattered melodic shrapnel and desolation. In addition, Berlioz accompanies the English horn with the bassoon. While not written in its uppermost register, the accompaniment is still relatively high. Berlioz had this to say about the bassoon in its higher registers, perfectly suited to the affect of this moment in the *Grande Messe*: "The character of its top notes is rather painful and dolorous, I might

[33] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 109.

even say miserable, which can sometimes be put to most surprising effect either in a slow melody or in an accompaniment figure."[34]

Example 2.4: *Quid sum miser,* mm. 1-16.



2.1d Horn

> The horn is a noble, melancholy instrument, yet the expressiveness of its tone and sonority does not mean there are types of music in which it cannot take part. It blends well in the harmonic ensemble and even the least able composer can, if he wishes, make it prominent or give it an essential but less noticeable role.[35]

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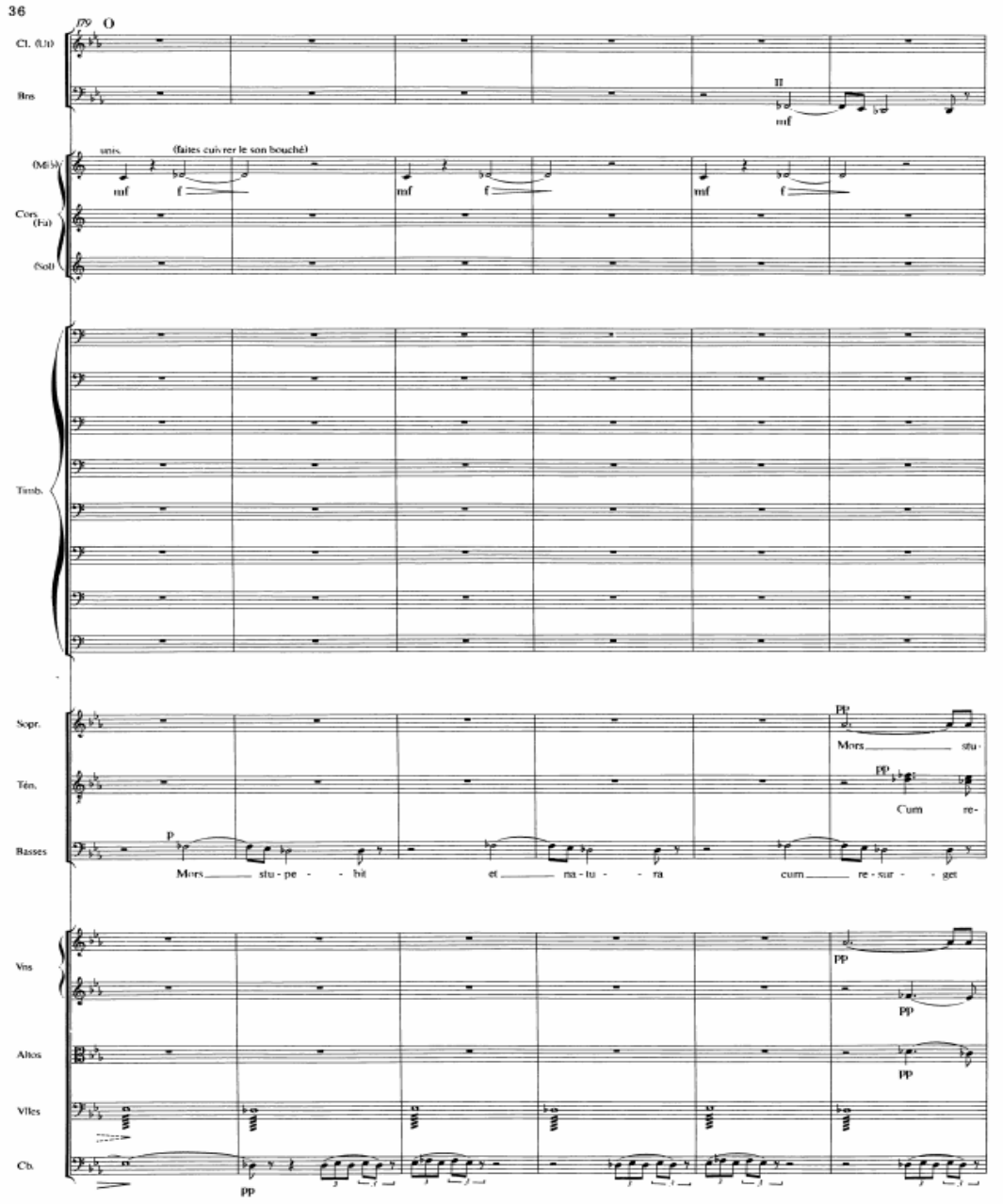
[34] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 113-14.

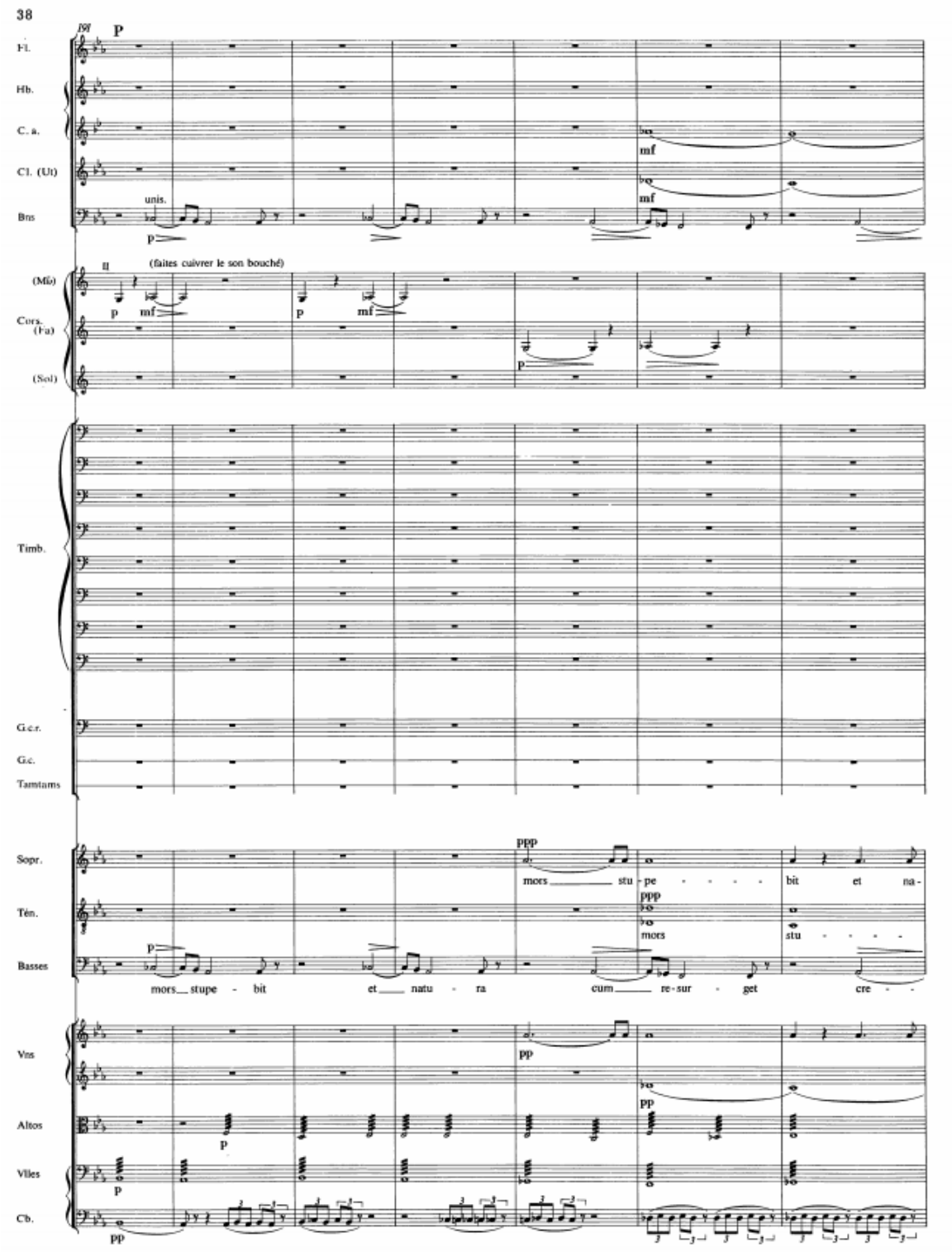
[35] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 176.

Indeed, Berlioz does use the horn throughout the *Grande Messe* to support the main ensemble, but there are a couple of moments where he allows the horns to shine on their own. One is during the two "mors stupebit" sections of the *Tuba mirum*, where Berlioz asks the player to perform with a brassy sound (*cuivrer le son*). The effect occurs from mm. 179-184, and again at mm. 191-194.

Example 2.5: *Tuba mirum*, mm. 179-84.

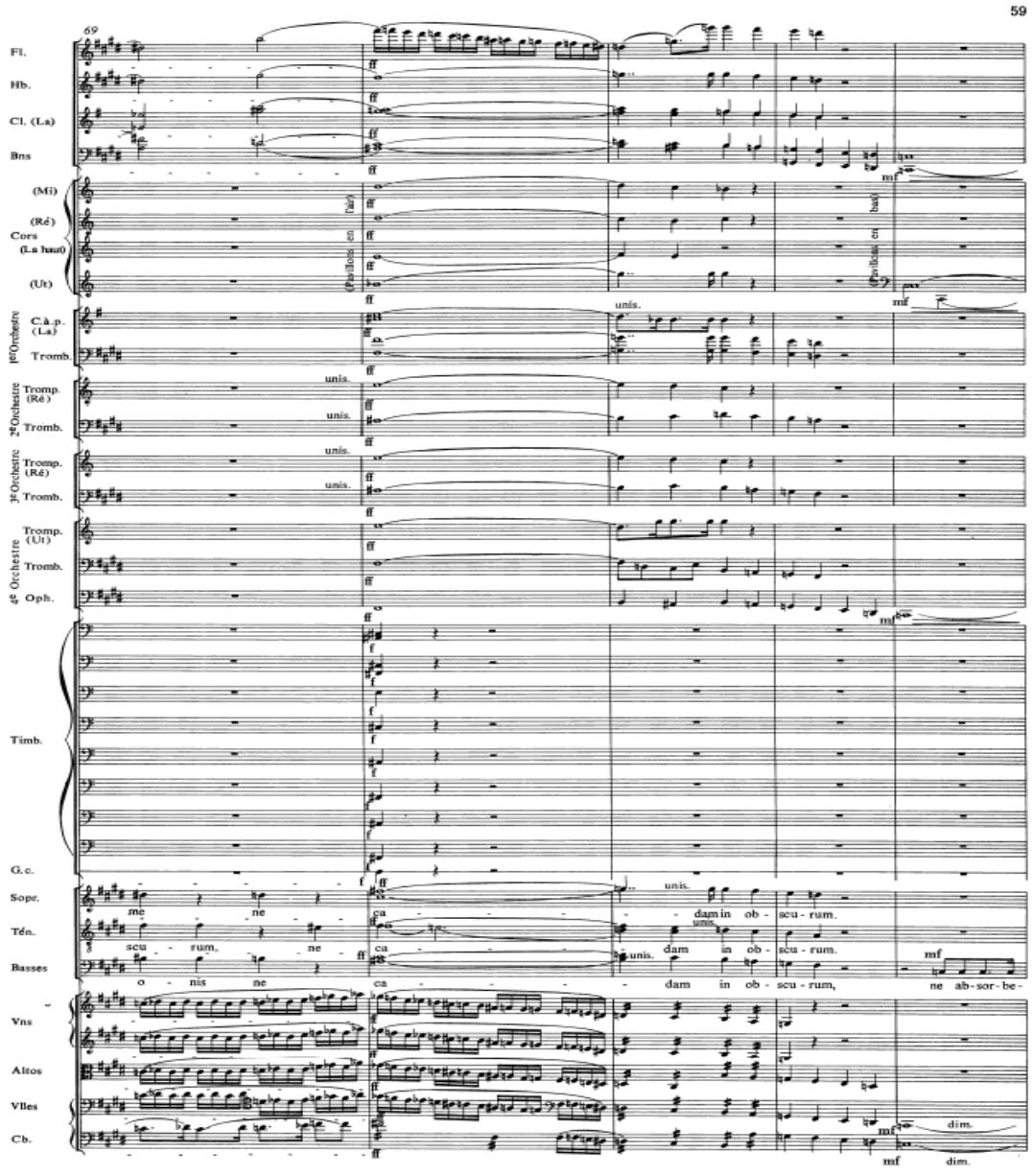


Example 2.6: *Tuba mirum*, mm. 191-97.



Another place where the horn is featured is during two bars of the *Rex Tremendae* where the horn players are instructed to raise the bell "in order to make the sound as coarse as possible."[36] It is a powerful effect, and, fittingly, it corresponds to the climax of the "Libera me" section of the *Rex Tremendae*.

Example 2.7: *Rex Tremendae,* mm. 69-73.



[36] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 179.

2.2 Percussion

2.2a Timpani

Berlioz throughout the score of the *Grande Messe* gives very specific instructions for the use of the percussion instruments, and in particular, the kettledrums.

> Of all the percussion instruments, I regard the timpani as the most precious, or at least the one most widely in use, exploited by modern composers for the widest range of picturesque and dramatic effects.[37]

In addition, Berlioz had very specific ideas of the kinds of mallets that should be used for the kettledrums. In the instrumentation immediately preceding the *Tuba Mirum* movement, Berlioz specifies that the timbales should be played with *baguettes d'eponge* (sticks with sponge heads); he outlines his reasoning in great detail in his *Treatise*:

> Sponge-headed sticks (*baguettes á tête d'éponge*) are the best, and they should be the most often used, being more musical and less noisy. They give the timpani a dark velvety tone quality which makes the sound very precise and the tuning more clearly audible as a result. They suit a great range of dynamics, loud or soft, where the other kinds of sticks would produce a detestable or at least inadequate, effect. Whenever a mysterious, darkly menacing sound is needed, even when the music is loud, sponge-headed sticks should be used. The elasticity of the sponge, moreover, helps the stick to bounce, so the player has only to stroke the drumskin to get fine, soft, very rapid rolls, *pianissimo*.[38]

In the *Grande Messe*, Berlioz chooses sponge-ended sticks for the entire work. Of course, because of the thickness of writing, and closely spaced nature of the timpani chords, Berlioz wanted to have clarity of tuning to ensure that the chords were musical and not simply a bombastic wave of noise.

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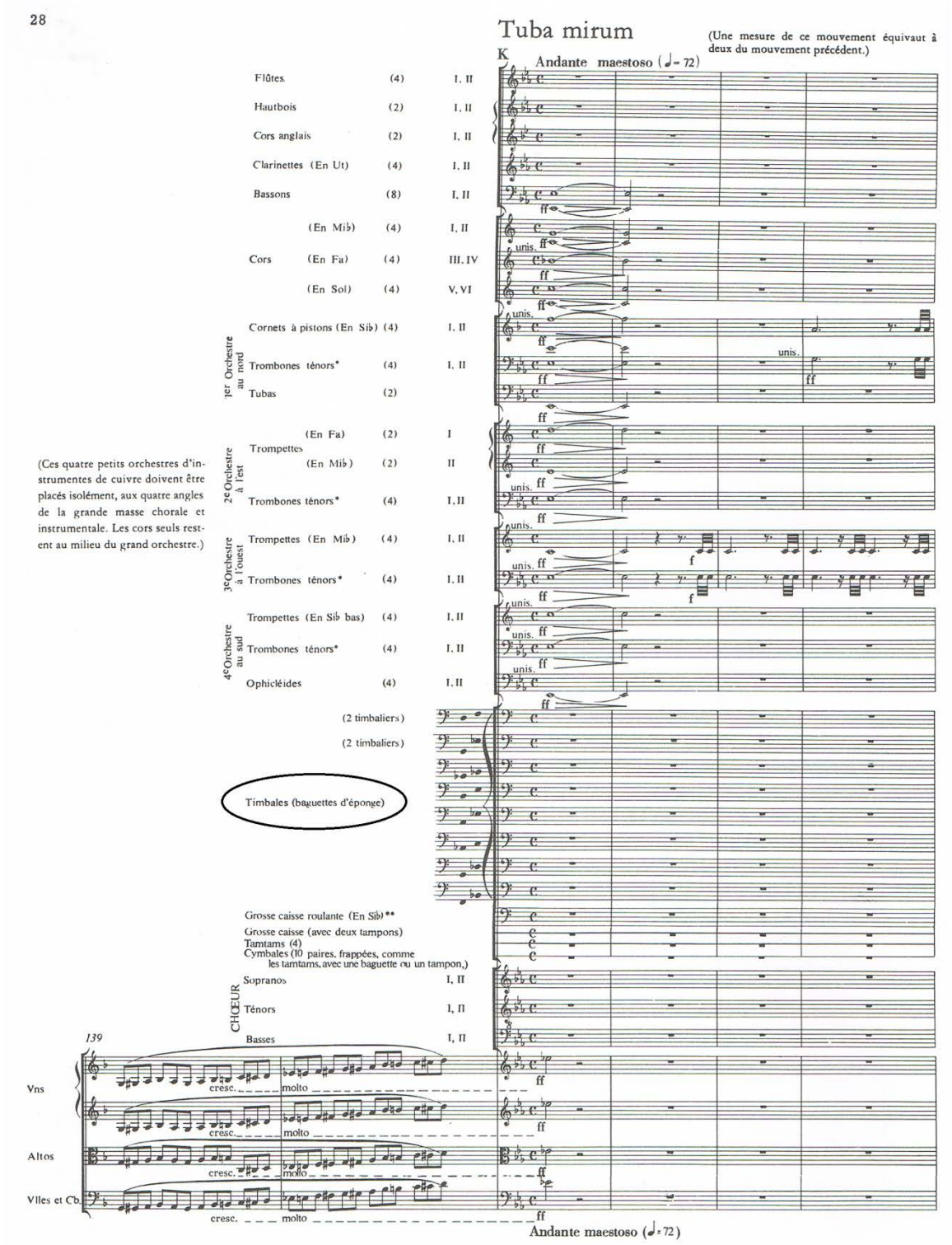
[37] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 265.

[38] Ibid., 270.

Example 2.8: *Tuba mirum*, mm. 139-44.

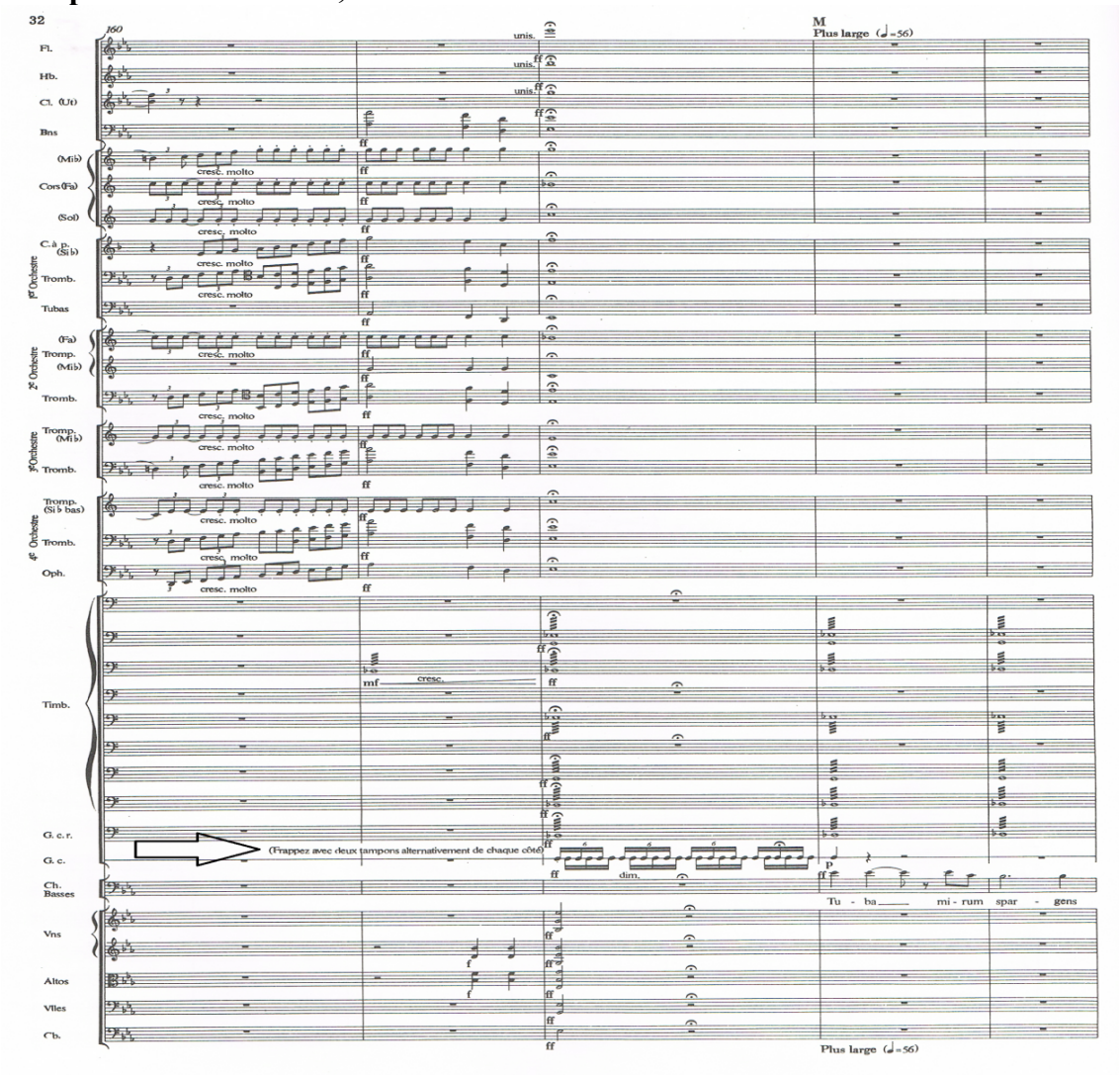


2.2b Bass Drum

Berlioz also had very specific ideas about orchestration on how to best utilize the bass drum:

> In the *Dies Irae* of my *Requiem* I used the bass drum *forte* without cymbals and with two drumsticks…mingling with kettledrum rolls in several parts and with an orchestration full of threatening effects, this can give an impression of the strange and terrifying noises that signal great natural catastrophes.[39]

Example 2.9: *Tuba mirum*, mm. 160-64.

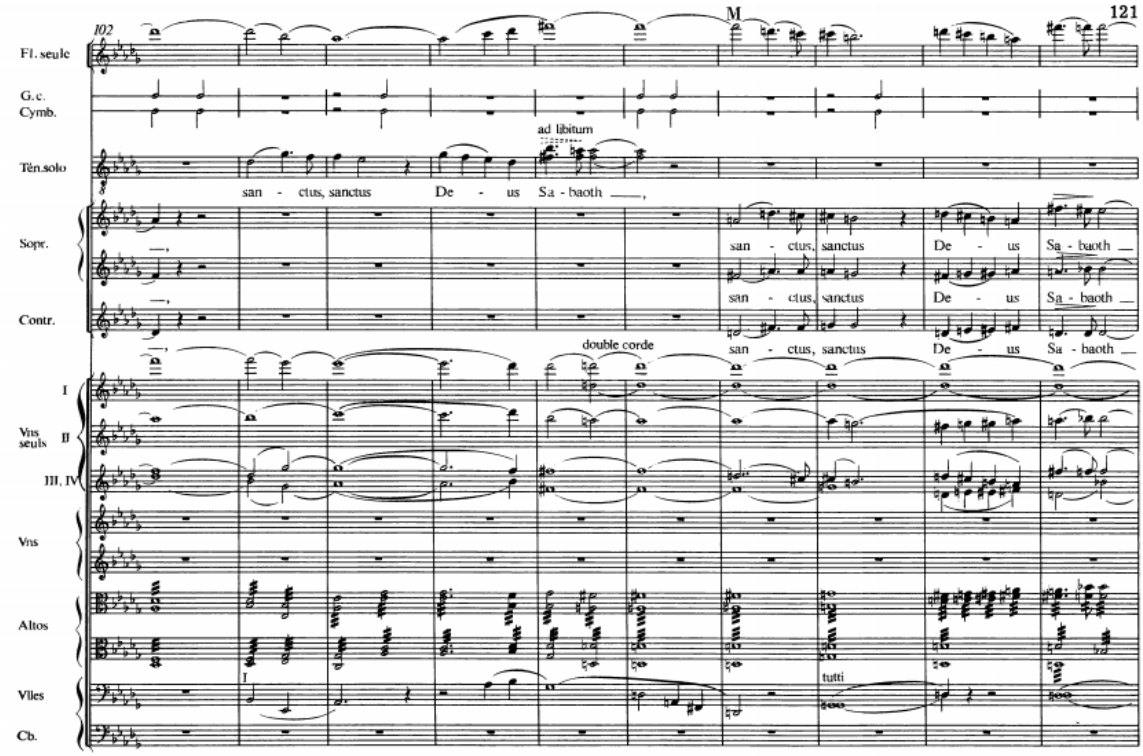


[39] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 281.

This technique of utilizing the bass drum with timpani sticks, however, is not without precedent, as Gossec's second *Te Deum* utilizes this effect in the *Judex Crederis* movement.[40]

Berlioz in the *Treatise* notes another effective use of bass drum. "*Pianissimo* notes on the bass drum together with cymbals in a slow tempo and struck at wide intervals are grand and solemn in character."[41] This exact effect is found at the reprise of the opening of the *Sanctus*, and creates a solemn, majestic atmosphere.

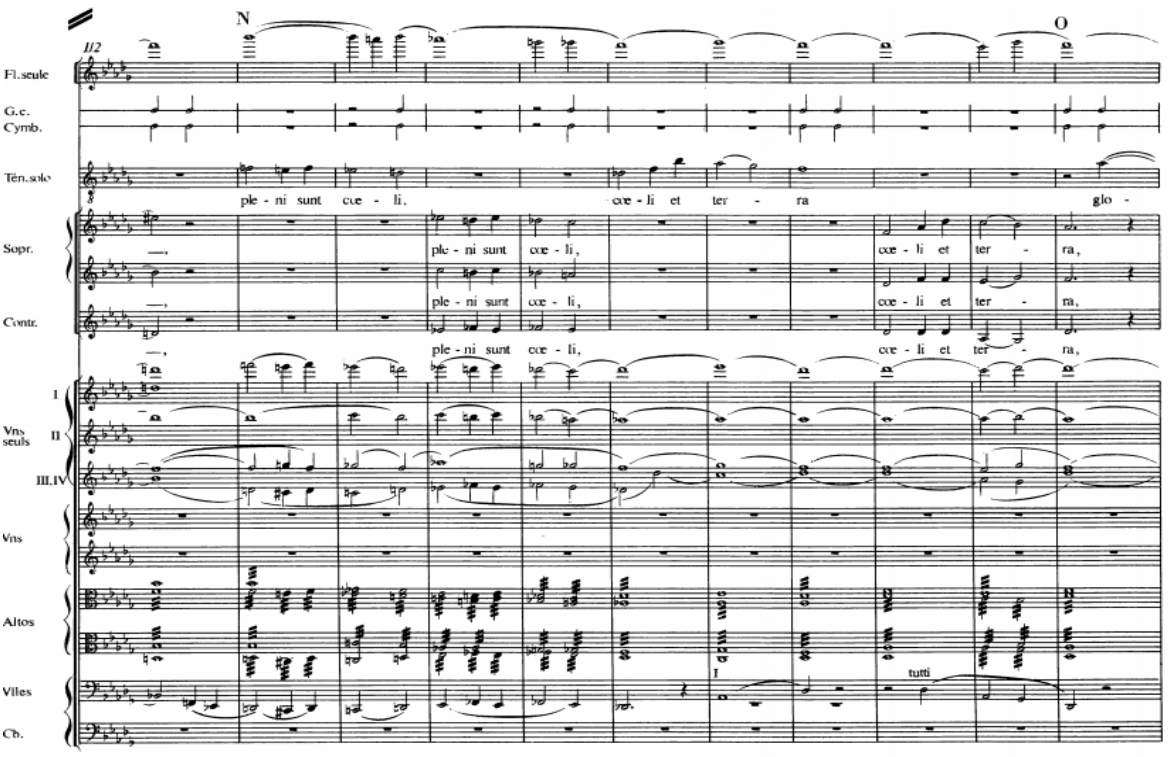
Example 2.10: *Sanctus,* mm. 102-22.



[40] Peter Hyde Tanner, "Timpani and Percussion Writing in the Works of Hector Berlioz" (PhD diss., Catholic University of America, 1967), 156.

[41] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 281.

Example 2.10 (continued).



2.2c Tamtam and Cymbals

Even the tamtam for Berlioz had specific rhetorical significance.

> The tamtam, or gong, is used only for scenes of mourning or for the dramatic depiction of extreme horror. Played *forte* along with strident brass chords on trumpets and trombones, its tremor can be terrifying.[42]

Of course, the ultimate moments of drama and power represented by four tam-tams are called for in the *Requiem* at appropriately climactic places in the *Tuba Mirum* and *Lacrimosa*.[43] In the ensuing *Lacrimosa* example 2.12, notice how Berlioz doubles the tamtam with the cymbals, and the instruction given. Berlioz had this to say about the effect:

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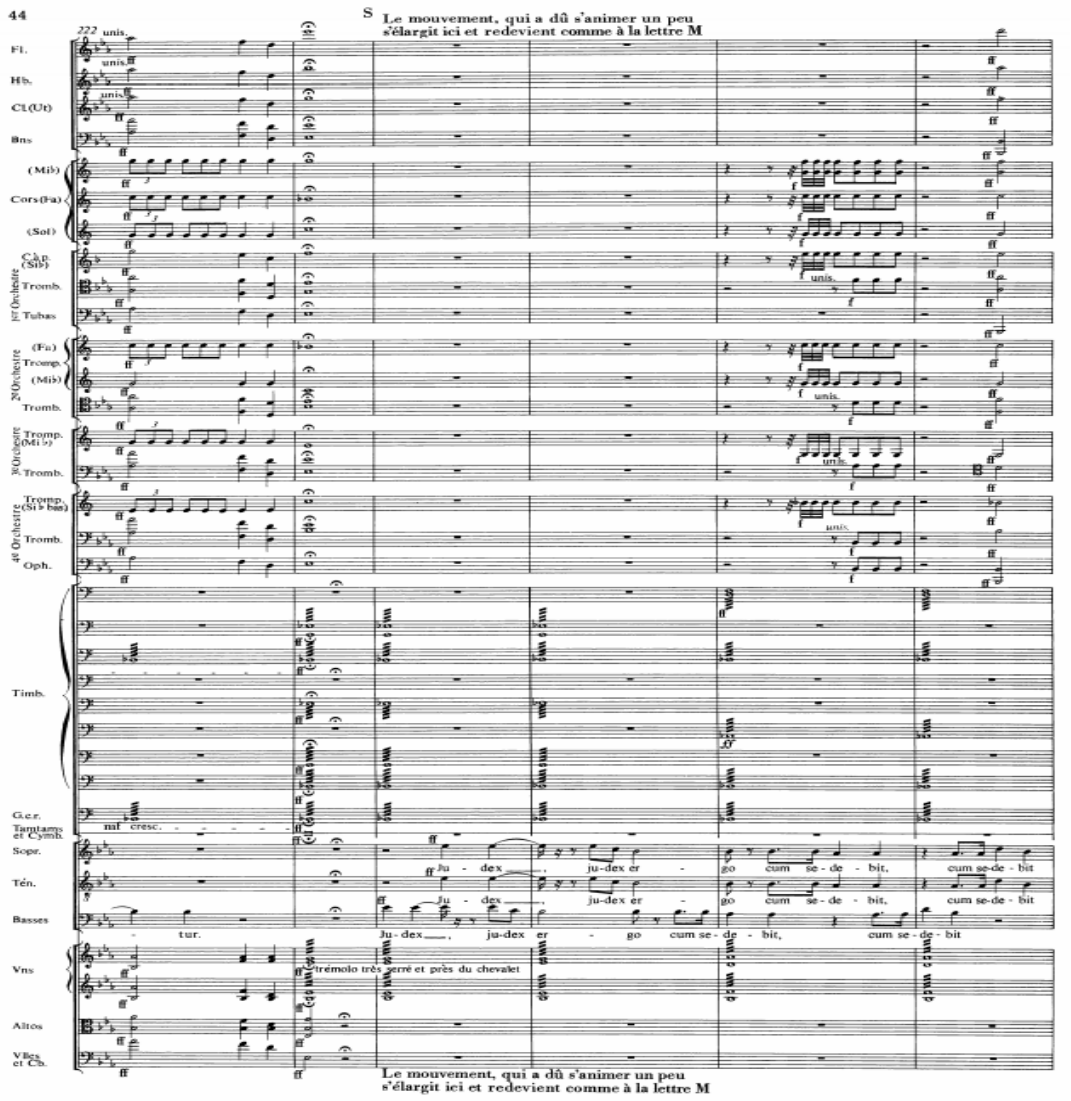
42 Ibid., 286.

43 Peter Hyde Tanner, "Timpani and Percussion Writing in the Works of Hector Berlioz" (PhD diss., Catholic University of America, 1967), 225-26.

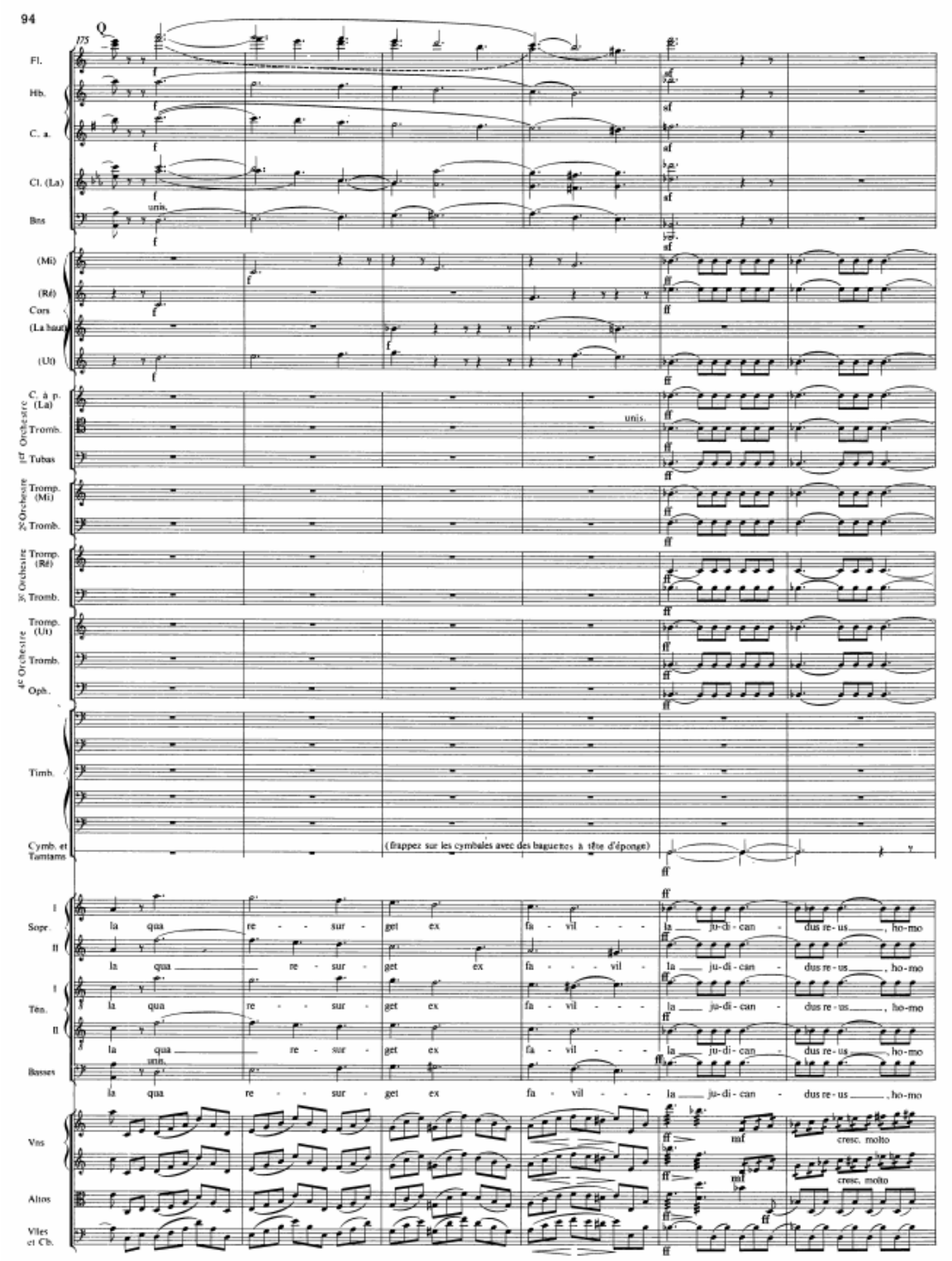
A sponge headed timpani stick or a bass drum stick is sometimes used to set in vibration a cymbal suspended by its strap. This produces a metallic shimmering of quite long duration, sinister in effect but without the formidable impact of a blow on the tamtam.[44]

Example 2.11: *Tuba mirum*, mm. 222-27.



[44] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 284.

Example 2.12: ***Lacrimosa,*** **mm. 175-80.**



2.3 Brass

One central feature of the orchestration in Berlioz's work is the use of four separated brass bands. But this separation of bands, even in Les Invalides where the work was premiered, was not unprecedented (although one must keep in mind that the premiere was not originally intended to occur at Les Invalides). Le Sueur, Berlioz's composition teacher, utilized four separate orchestras, one positioned at each corner of Les Invalides, in his *Symphonic Ode* of 1801.[45] Also, the *Requiem* of François Josef Gossec (1734-1829) employed separate brass orchestras.[46] So, the fact that Berlioz utilized separated brass ensembles was notable, but not without precedent.

2.3a Trumpet

The trumpet was commonly used in military bands and orchestras both then and now, and considering its ability to be easily heard over a tutti orchestra, it should be no surprise that Berlioz employed it during the most powerful and dramatic movements of the *Grande Messe* (*Tuba Mirum, Rex Tremendae* and *Lacrimosa*). Berlioz very carefully outlines in the *Treatise* the ideal ranges of each key of trumpet, and discusses which notes are sonoristically strong, or technically difficult. Most of the time, Berlioz writes within the comfortable ranges of the instruments. However, Hugh Macdonald rightly observes in the *Treatise* that Berlioz lists the g" for trumpet in E-flat as difficult. Regardless, Berlioz does not hesitate to use it at the climax of the *Tuba Mirum*.[47] High notes on the

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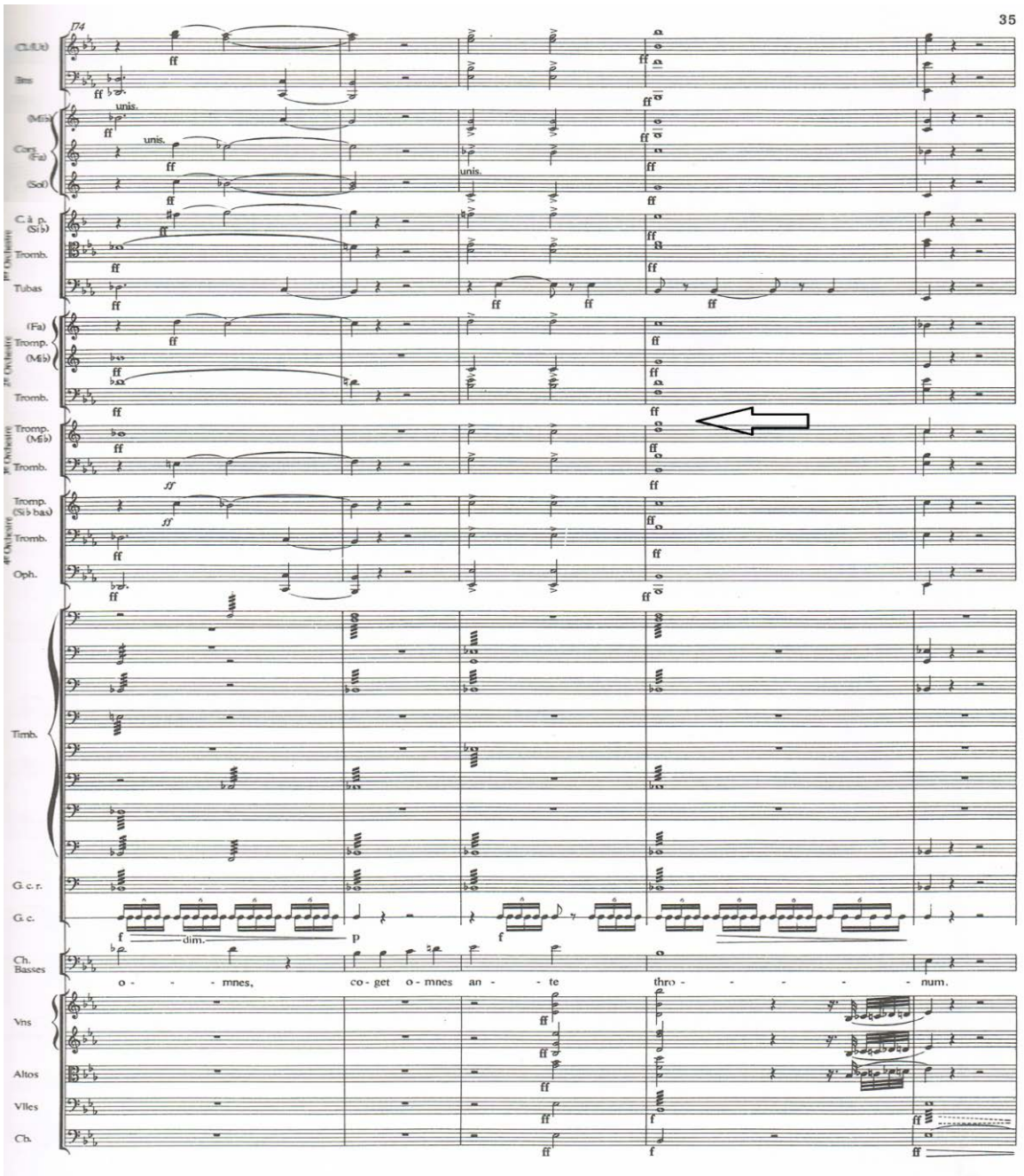
[45] David Cairns, *Berlioz*. 2nd ed. Vol 2, *Servitude and Greatness, 1832-1869*. (Berkeley and Los Angeles, CA: University of California Press, 2000), 135.

[46] Peter Hyde Tanner, "Timpani and Percussion Writing in the Works of Hector Berlioz." (Ph.D. dissertation, Catholic University of America, 1967), 155-56.

[47] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 186-87.

trumpet have a piercing quality, but with the mass of instruments sounding at that moment, the difficulty of controlling the quality or tone of the trumpet here was of little concern—Berlioz was more interested in depicting the fervid anguish of the text.

Example 2.13: *Tuba mirum*, mm. 174-78.

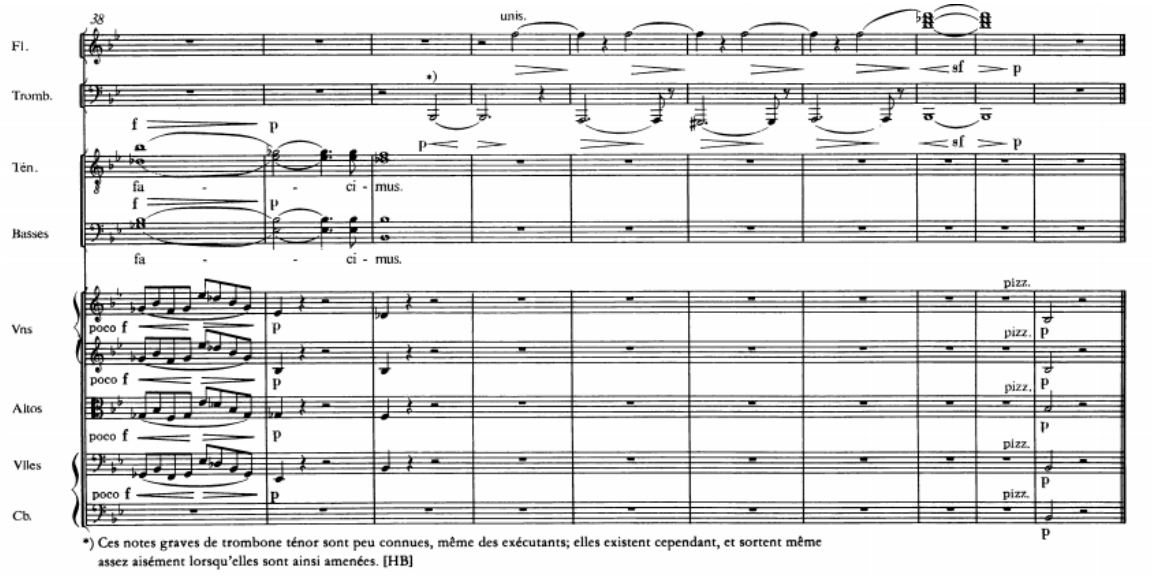


2.3b Trombone

One of the most notable orchestral features in the *Grande Messe* is the use of the pedal notes for the trombone in the *Hostias* movement:

> The use of pedal notes is slow, needing a lot of air. To make them sound well therefore, they must be given quite long note-values and must follow one another slowly with rests in between to let the player breathe. Care must be taken to ensure that the piece where they appear is written consistently low enough to let the trombonist's lips get used to very low pitches. On the tenor trombone, for example, the best way to write pedals is to leap to the first one, B♭', down a fifth or an octave for the F or B♭ above. Then, leaving space for breathing, descend chromatically to A' and G#' (the G♮' is harder, extremely rough and very hazardous to produce). At least this is the way the composer has introduced these three notes in a modern Requiem Mass. And although at the first rehearsal five or six out of the eight trombonists engaged to play them exclaimed that they were not possible, the eight B♭s, eight As and eight G#s sounded nonetheless very full and in tune, performed by several players who had never even tried to produce them before and therefore did not believe they existed.[48]

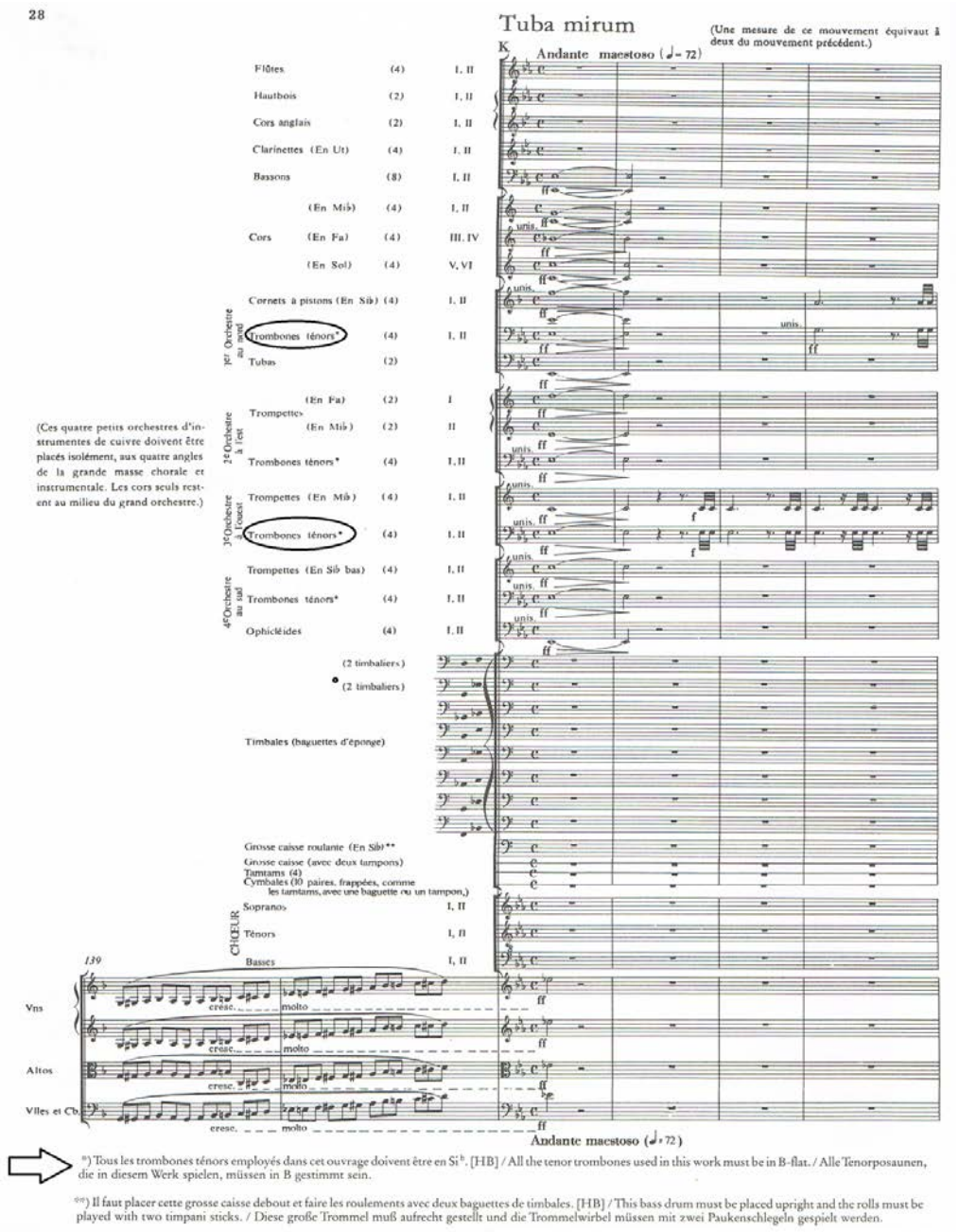
Example 2.14: *Hostias,* mm. 38-47.



[48] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 216.

Berlioz ensured that these pitches would be present, by making sure all of the tenor trombones in the *Grande Messe* were in B♭ earlier in the score:[49]

Example 2.15: *Tuba mirum*, mm. 139-44.



[49] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 217.

Berlioz's love of the trombone is further elucidated in the *Treatise*:

> I regard the trombone as the true leader of the race of wind instruments which I have described as 'epic'. It possesses nobility and grandeur to a high degree and it has all the solemnity of high musical poetry, ranging from a calm, imposing, devotional aura to the wild clamours of an orgy. It is up to the composer to make it chant like a chorus of priests, or utter threats, then muffled groans, then a subdued funeral knell, then a resounding hymn of glory, then a piercing shriek, then a mighty fanfare for the waking of the dead or the death of the living.[50]

Certainly, Berlioz used the trombone in "the waking of the dead or the death of the living" in the fanfare of the *Tuba Mirum*, as well as in corresponding passages in the *Rex Tremendae* and *Lacrimosa*. But it is also noteworthy to take into account something he says later in the *Treatise* which also applies to the *Grande Messe*:

> The tone quality of trombones varies with the degree of force with which the sound is produced. At *fortissimo* it is menacing and awe-inspiring, especially if the three trombones are in unison, or at least if two are in unison…[51]

The effect of eight trombones playing *forte* or *fortissimo*, with four apiece in unison, would only magnify this awe-inspiring effect all the more, as happens in the fanfare of the *Tuba Mirum*. In the *Rex Tremendae*, paired trombones play *fortissimo* in unison at the peak of the "Libera me" section, and in the *Lacrimosa*, trombones in unison, thirds or octaves resound between the different brass orchestras.

Another notable use of trombones occurs at the very end of the *Grande Messe,* in the *Agnus Dei*. Berlioz utilizes *pianissimo* trombones in a "calm, imposing devotional aura" to stunning effect, coupled with the winds and chorus around which soft timpani and swirling strings pulse. The trombones from the various orchestras lend a distant warmth and depth to the sound which would be lost without them:

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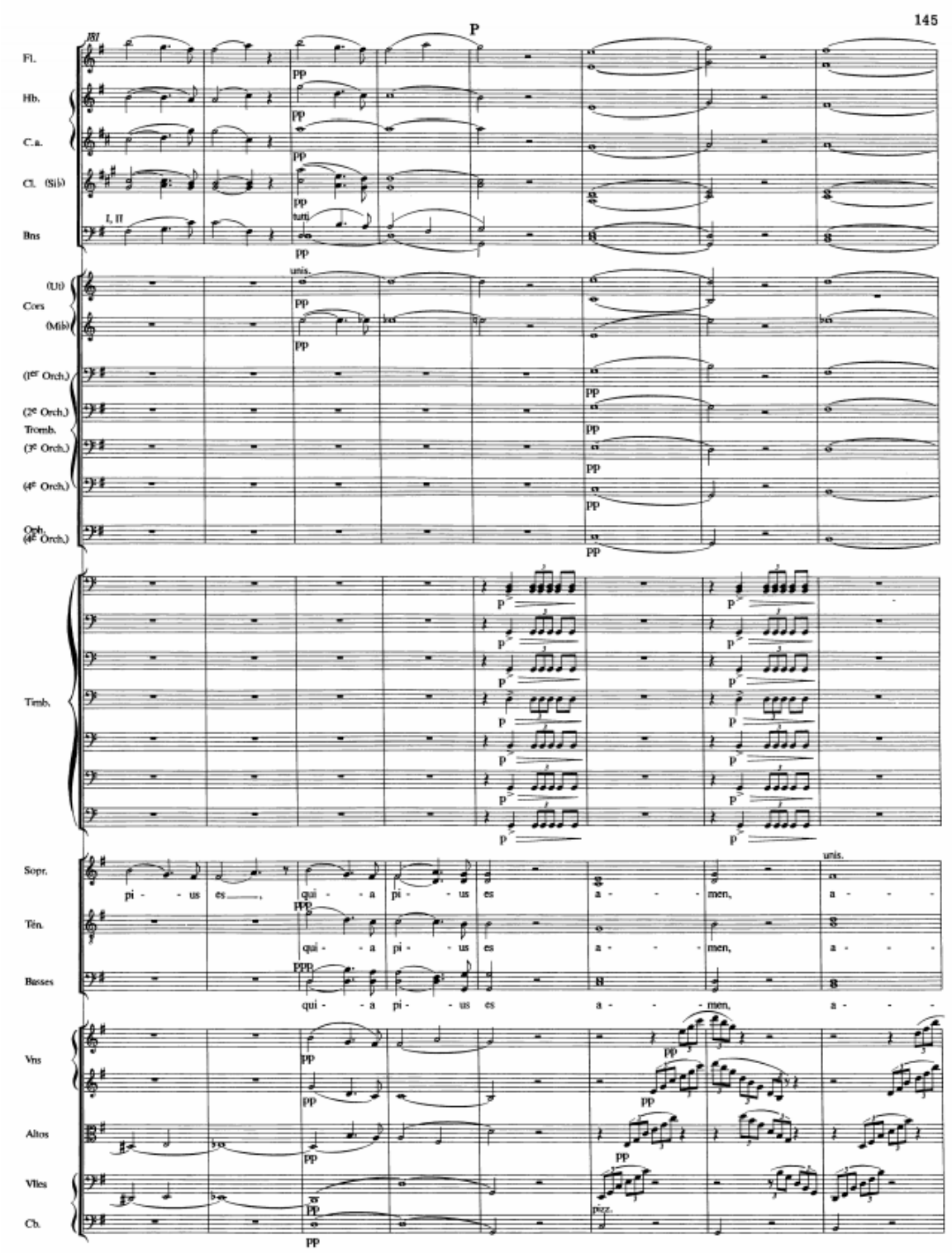
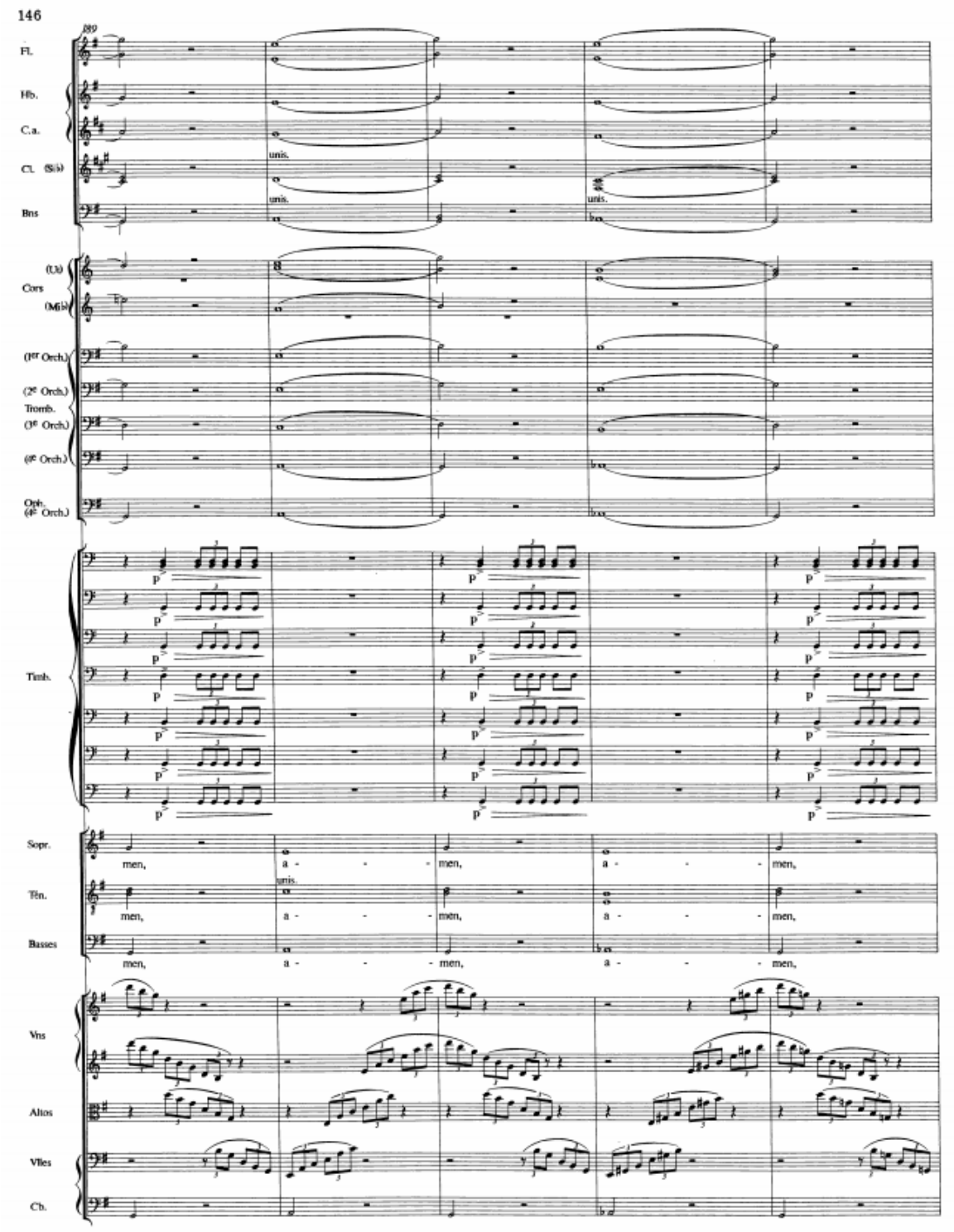
[50] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 219.

[51] Ibid., 221.

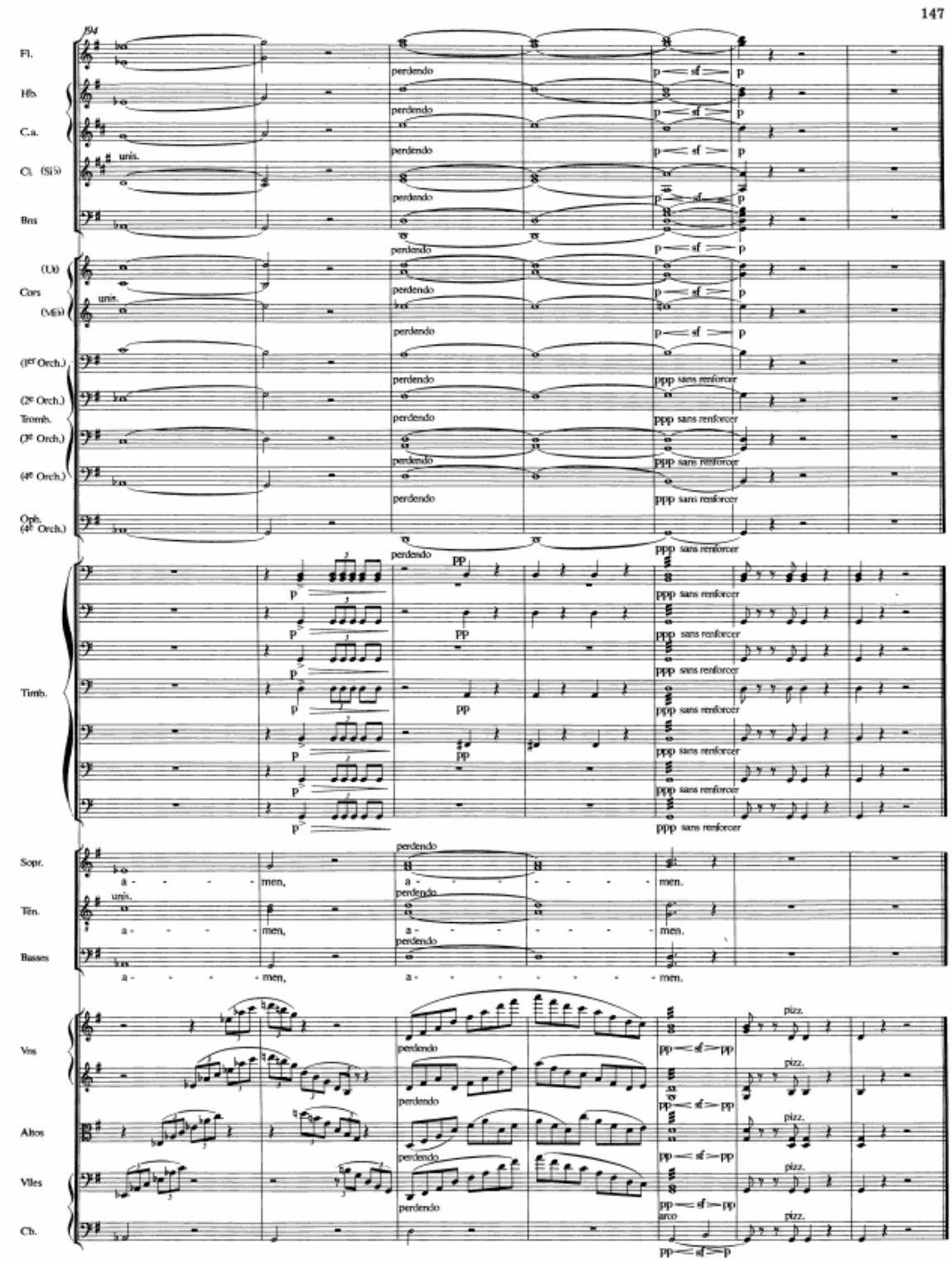
Example 2.16: ***Agnus Dei,*** **mm. 181-200**.



Example 2.16 (continued).



Example 2.16 (continued).



Discussions on the ophicleide, cornets à pistons and tuba are part of the section on "Period Brass Instruments and possible modern-day substitutions".

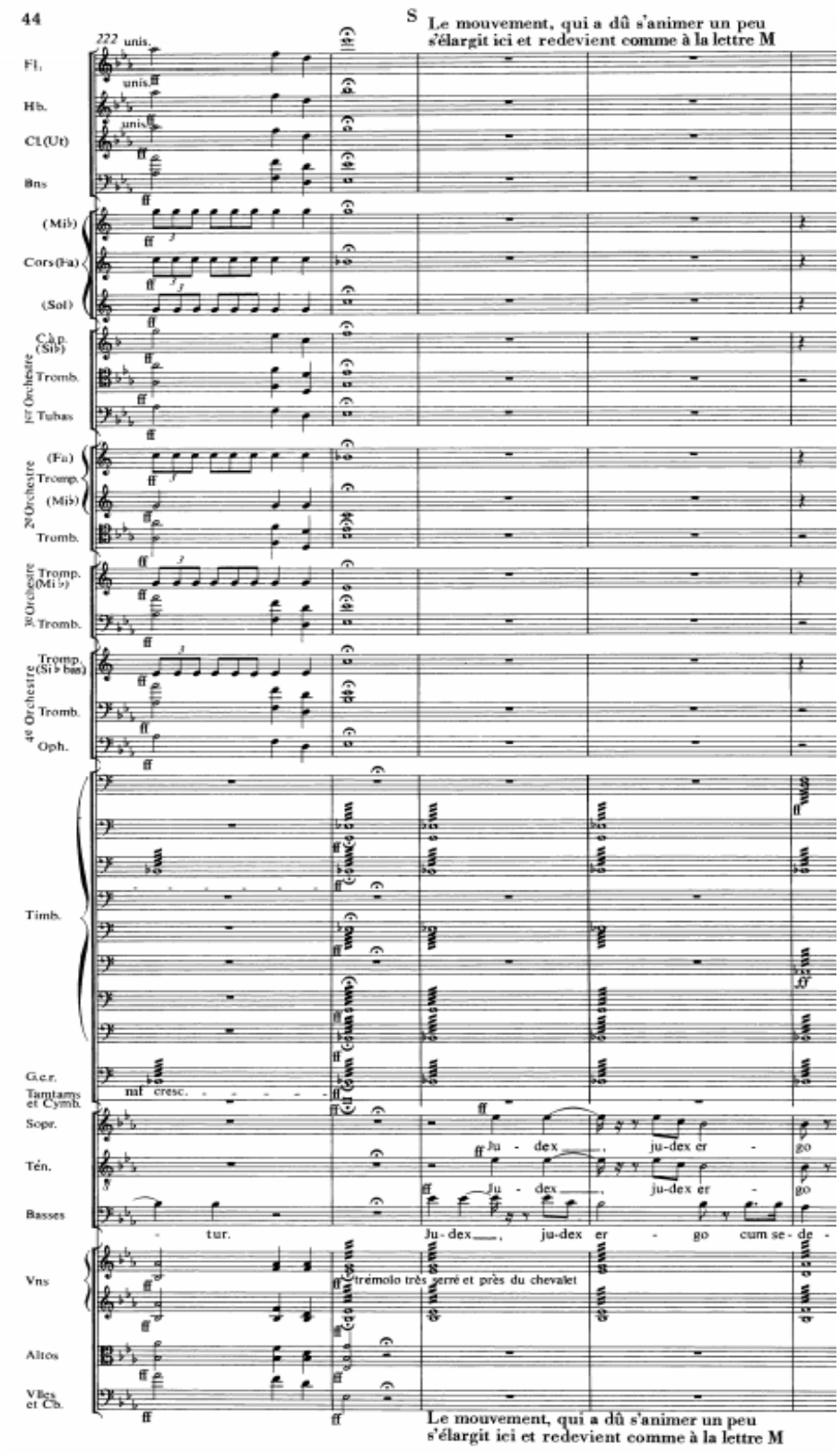
2.4 Strings

Throughout the *Grande Messe*, Berlioz utilizes conventional playing techniques for the strings, including tremolo, pizzicato and multiple-string stops, to appropriate and telling effect. The way in which these moments rhetorically enhance the text are discussed more at length in the drama-liturgical chapter. What will be focused on here are some of the more unusual divisions or playing directives that are rarer in orchestral music.

One of these directives occurs in m. 223 of the *Tuba mirum*, just prior to the choral entrance of "Judex ergo cum sedebit". Berlioz tells the 1st and 2nd violins to "trémolo très serré et prés du chevalet" (tremolo very tightly and close to the bridge).[52] This instruction, no doubt, is a practical one to give the strings a fighting chance of being heard while the brass fanfares, rolling timpani and chorus roar. By performing the tremolo closer to the bridge, the sound will have a little bit more edge, and have a better chance of being audible.

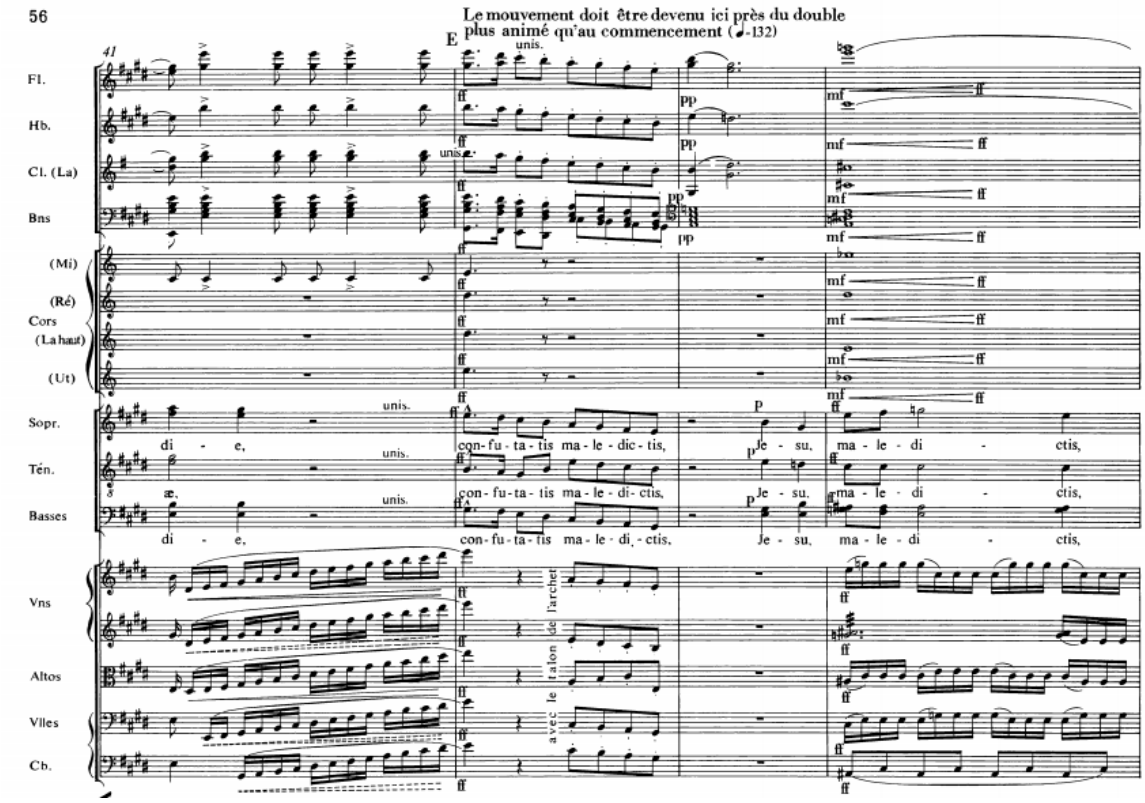
[52] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 17.

Example 2.17: ***Tuba mirum*****, mm. 222-25.**

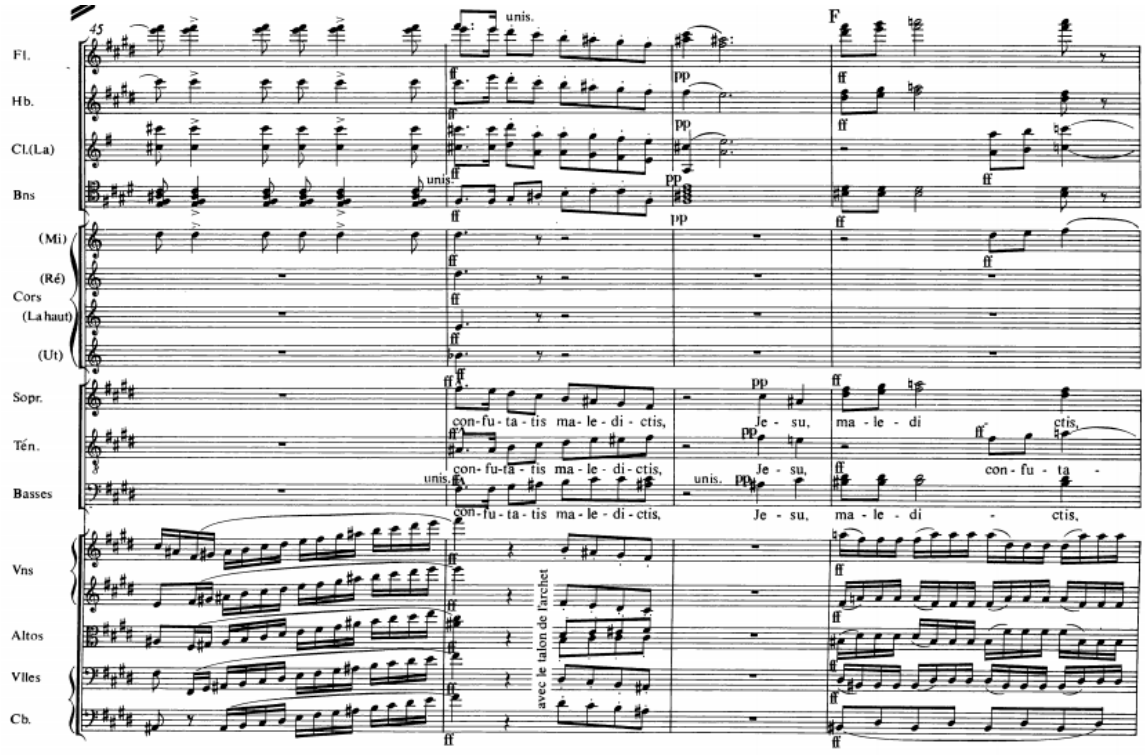


Another specific instruction Berlioz gives to all the strings is in the *Rex Tremendae*, in mm. 42 and 46: "avec le talon de l'archet" (with the heel [or frog] of the bow). In addition, the passage is *fortissimo* and staccato, so each eighth note is to be performed with heavy pressure. This of course, will give the sound a forceful, biting edge—a conductor should instruct the strings to do this gesture dramatically and with purpose, since both times, it accompanies the word "maledictis".

Example 2.18: *Rex Tremendae,* mm. 41-48.



Example 2.18 (continued).



Shortly after this moment, Berlioz employs an orchestral effect in mm. 52-56 between the cellos and double basses that is so worthwhile, that he refers to it directly in the *Treatise*.

> In the orchestra, the cellos are normally given the double bass part, doubling it an octave higher or in unison. But there are a multitude of occasions when it is good to separate them, either giving them a melody or melodic outline to sing on the upper strings, or writing *below* the double basses to take advantage of an open string or to produce a special harmonic effect, or, lastly, making their part similar to that of the double basses but giving them rapid notes which the latter cannot easily play.[53]

Berlioz continues by providing a musical example from the *Rex Tremendae* between mm. 48-51, where the cello part is "more agitated and active, but it plays more

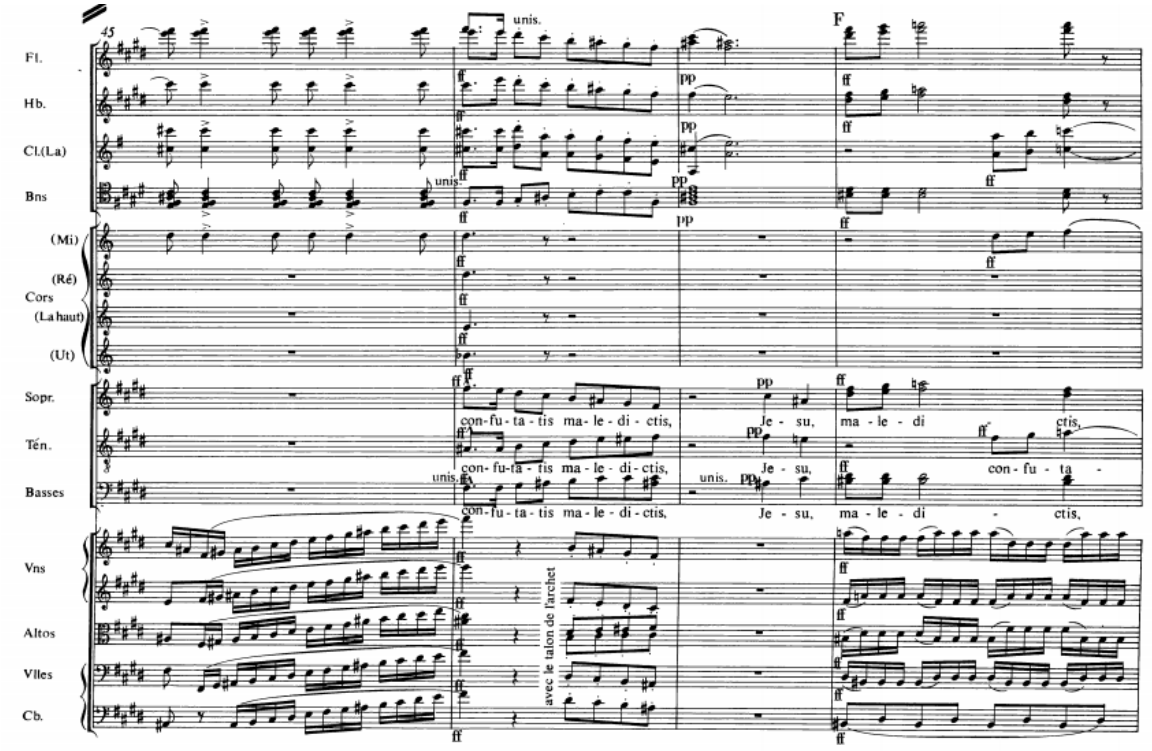
[53] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 48.

or less the same notes as the double basses."[54] He provides another example, which immediately follows:

> In the example from my *Requiem*…the cellos are quite separate from the double basses and are sounding beneath them. This is to get the terrifying dissonance of a low minor second with the raw vibration of the open bottom C of the cellos, while the double basses grind their b♮ against the upper c, sounding it strongly on their top string.[55]

This second example occurs between mm. 51-56, and it is rhetorically effective, as it depicts the bitter text, as well as brings to the fore the structurally important major-major 7th harmony.

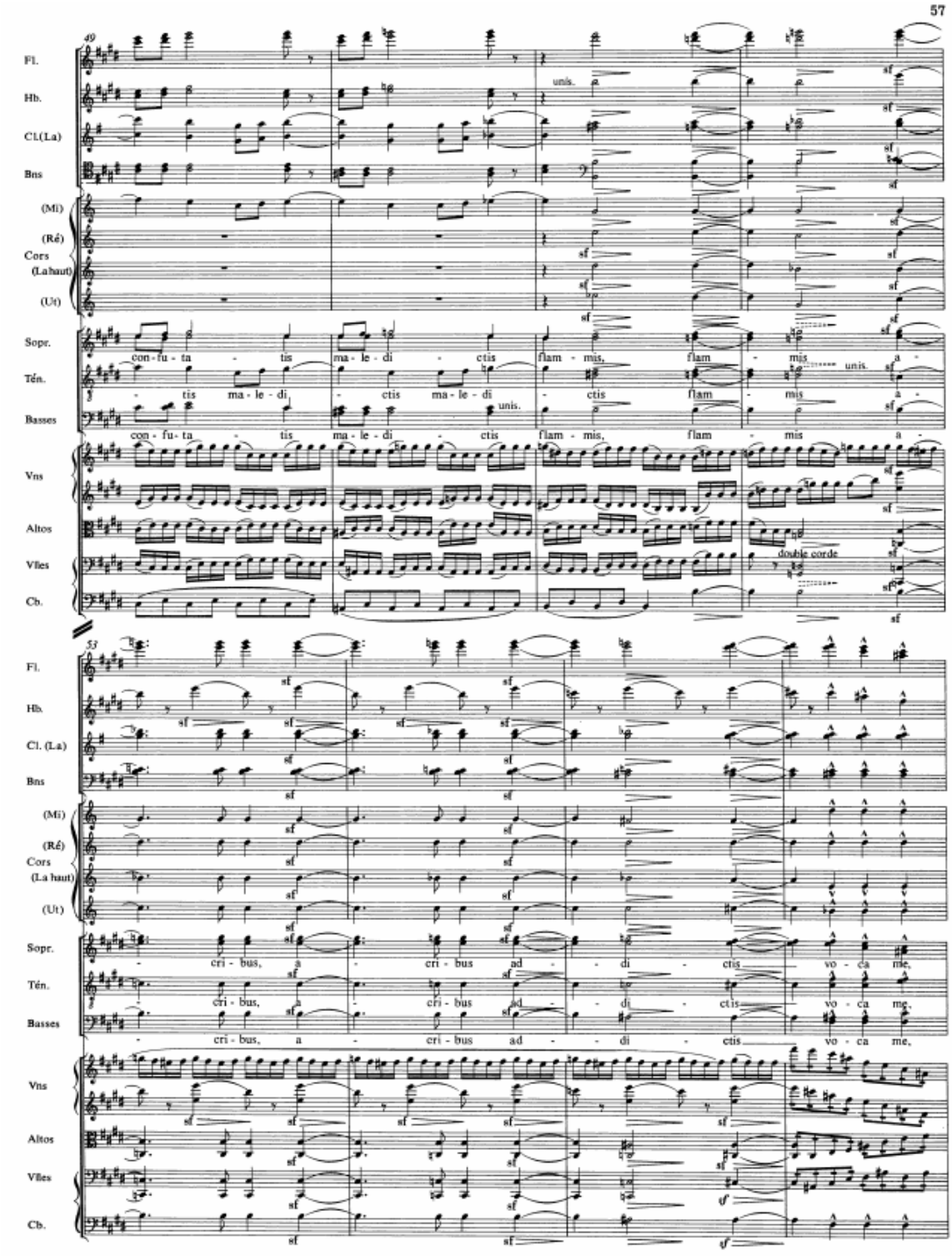
Example 2.19: *Rex Tremendae,* mm. 45-56.



[54] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 49.

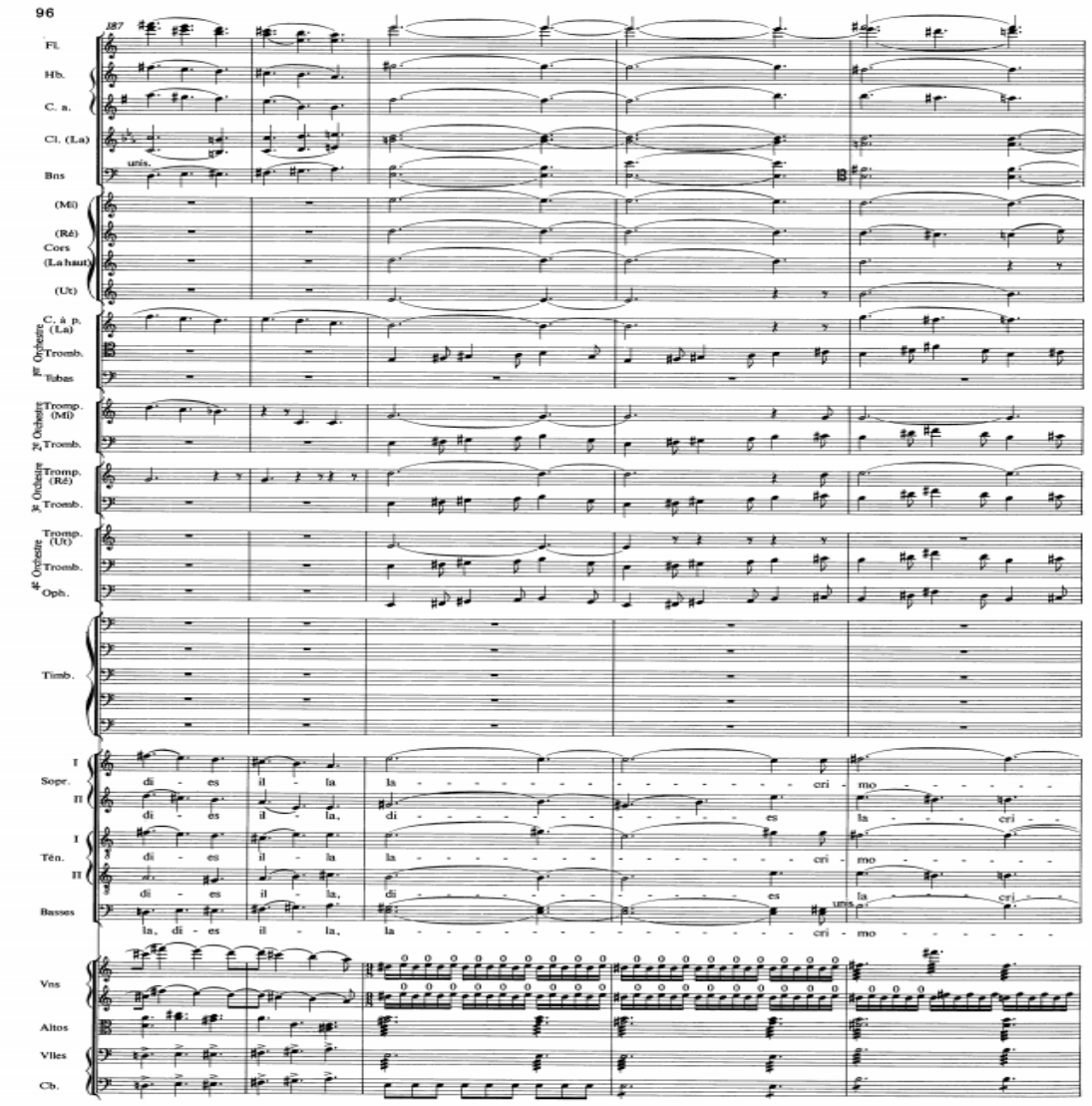
[55] Ibid., 48-49.

Example 2.19 (continued).



While Berlioz states that harmonics, "have a special quality of softness and mystery"[56], it is interesting to note that he uses them in the 1st and 2nd violins in one of the loudest and climactic moments of the *Lacrimosa,* possibly for ease of execution. And without fail, during this passage in mm. 189-191, the harmonics can always be heard clearly over the rest of the orchestra, even while the brass blast from the four corners.

Example 2.20: *Lacrimosa,* mm. 187-91.



[56] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 21.

Within the discussion of the flute, it was shown how Berlioz enjoyed using the color of the solo flute with four solo violins and how he employed this texture in the *Sanctus* (see Example 2.1, p. 33). Beyond that texture, Berlioz also had the four solo violins muted, which gives a "mysterious and soft character to the instrument."[57] In addition, the violas are divided in four parts underneath, an uncommon division, with the instruction to "trémolo très serré" at a *pianissimo* dynamic, creating an atmosphere of hushed and heavenly awe. In the second appearance of the fugue, the muted quartet doubles the tutti violins. It is not until the last 12 measures of the movement that Berlioz indicates for the mutes to be removed from the four solo violins. He elaborates on the reason for this mix of color in the *Treatise*:

> Normally, when mutes are used, the whole string section is muted, yet there are occasions—less rare than one might suppose—when a single section muted (the first violins, for example) will have a special effect on the whole orchestral colour by mixing clear with veiled sound.[58]

The unusual four-part division of violas appears again in mm. 1-13 and mm. 40-51 of the *Agnus Dei*, acting as a distant echo to the established harmonies of the woodwinds. The fact that Berlioz utilizes this division is striking given his objections to it in the *Treatise*, although his reservation against the separation of violas into four-parts appears to stem from the fact that most orchestras lack the number of viola players to successfully execute it. Clearly, as he was composing the *Grande Messe*, he knew he would have the size of forces to render these divisi passages successfully.

> The viola section is now often divided into firsts and seconds. In orchestras like that at the Opéra, where there are enough of them, this presents no difficulty; but everywhere else, where there are no more than four or five violas, dividing can

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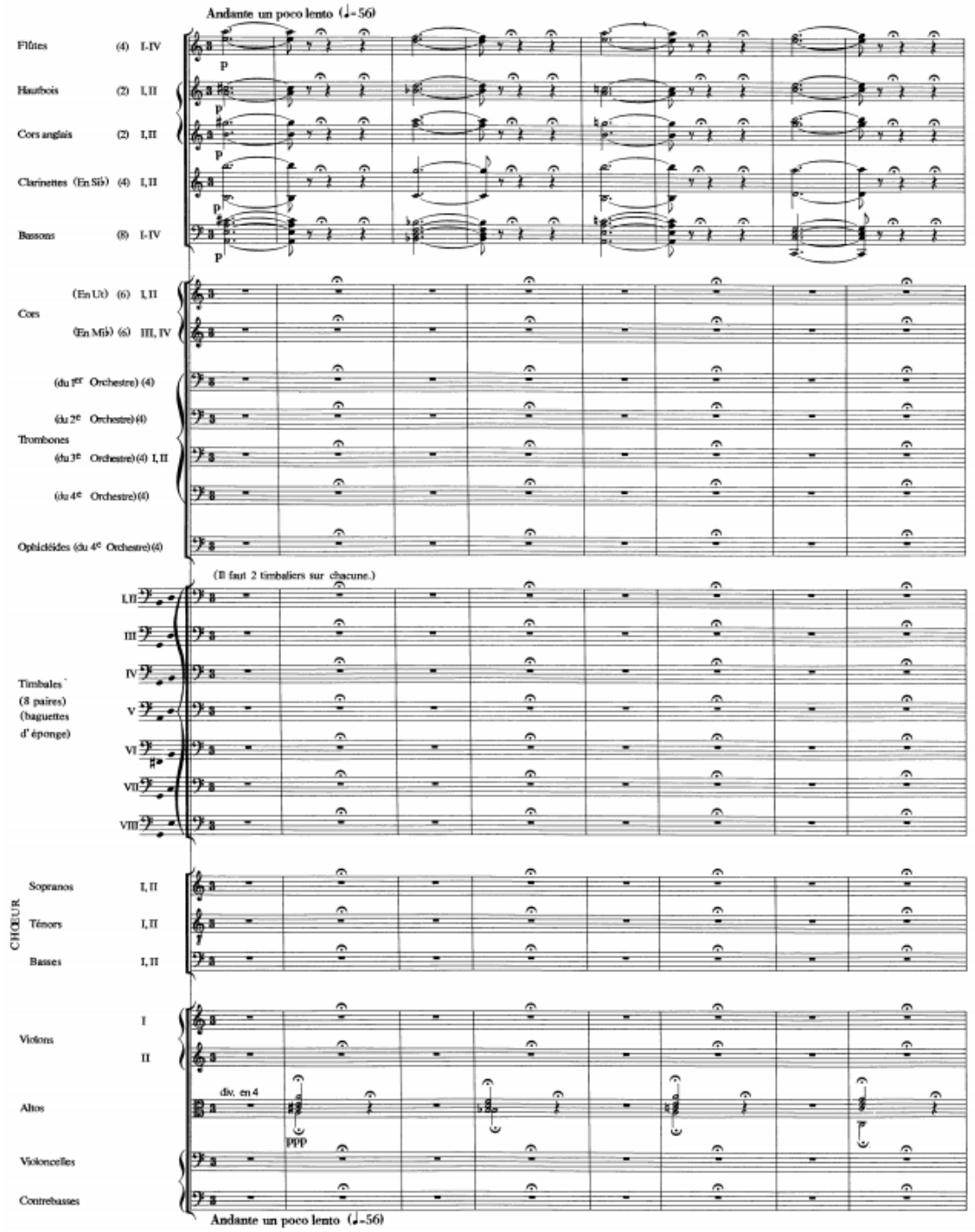
[57] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 25.

[58] Ibid., 25.

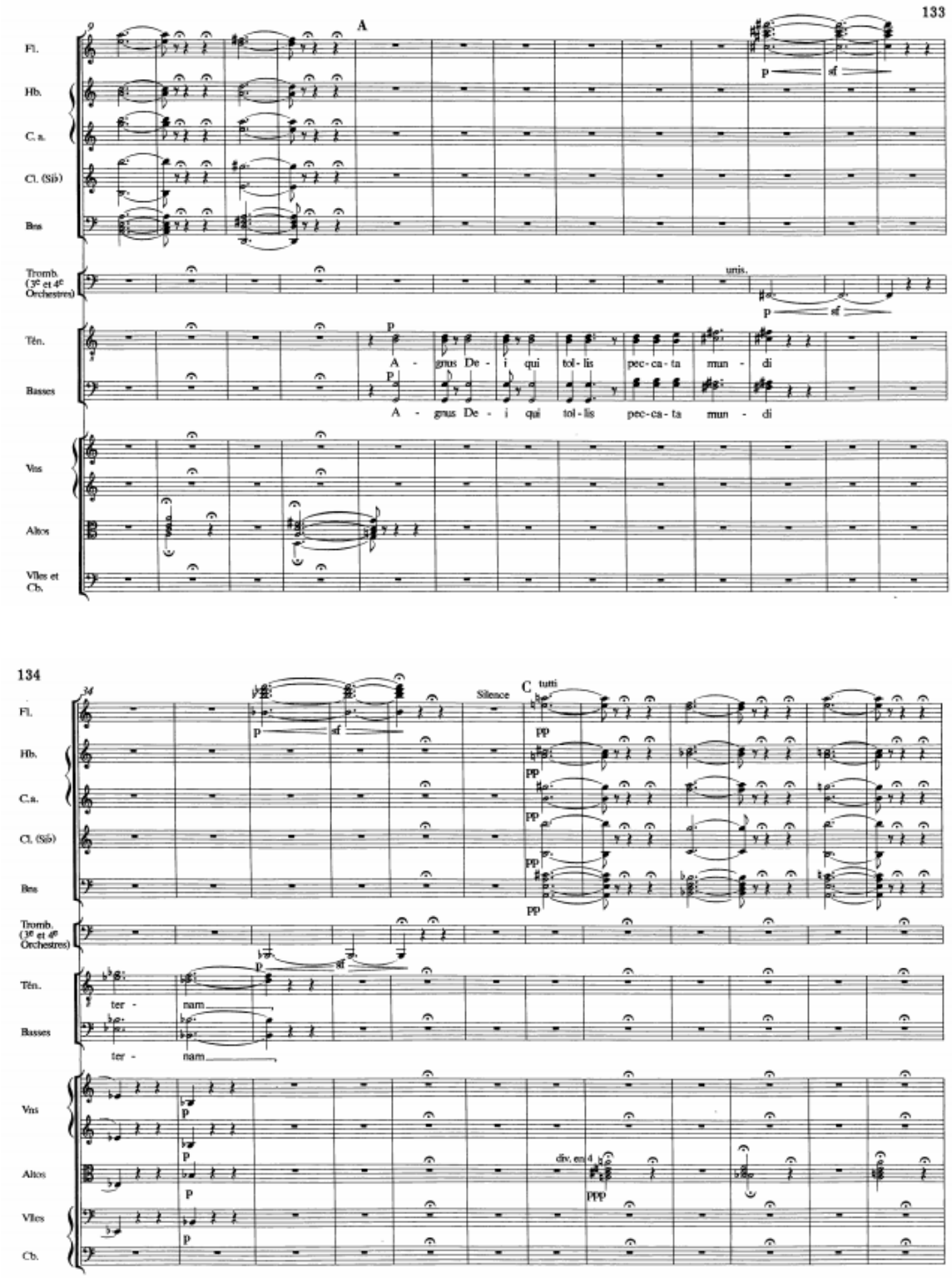
only weaken a section already below strength which is constantly drowned by other sections.[59]

Example 2.21: *Agnus Dei,* mm. 1-21 and mm. 34-55.

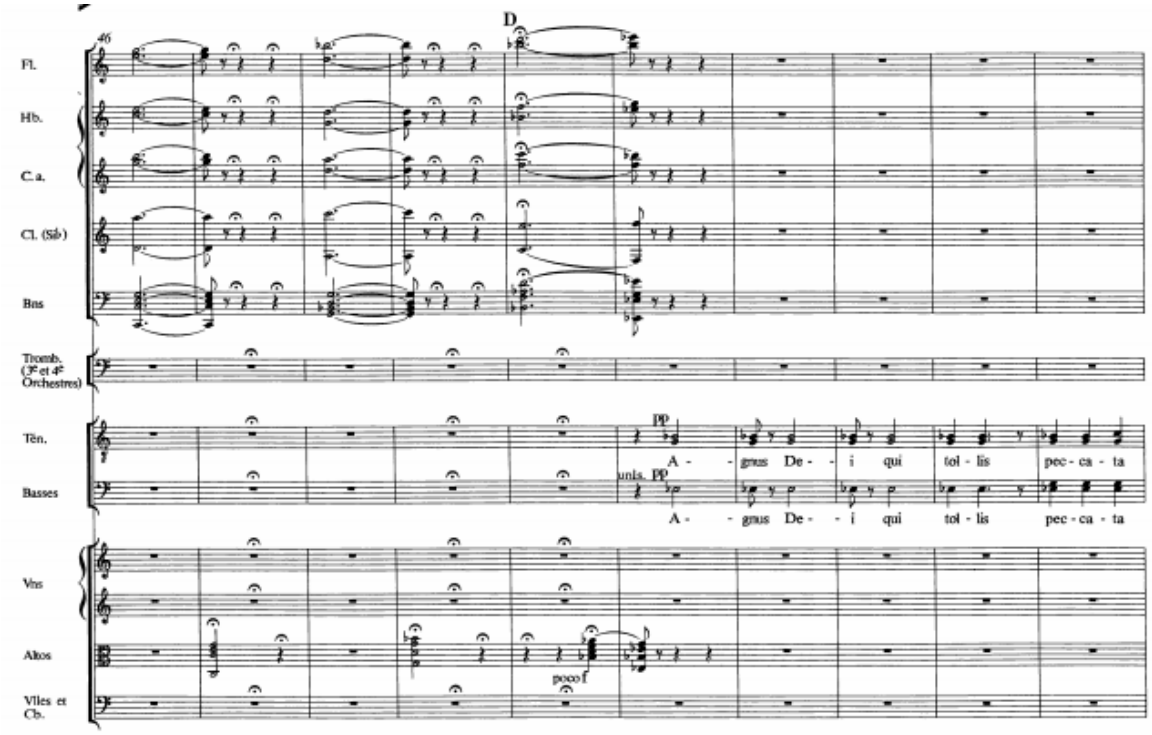


[59] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 40.

Example 2.21 (continued).



Example 2.21 (continued).



2.5 Voices

2.5a Chorus

Why Berlioz decided to write for a six-part chorus instead of a four-part one in the *Grande Messe* is clearly stated.

> The well-spaced arrangement of the four most distinctive human voices has doubtless much to commend it. But unfortunately it must be recognised as inadequate and risky in certain respects, since it eliminates a great number of precious voices if it is strictly applied in writing for chorus. For nature works differently in different climates, and if it is true that in Italy she has produced many contraltos, one has to admit that in France she has been very mean with them…Since nature produces sopranos, tenors and basses everywhere, I believe it is infinitely more sensible, more musical in fact, to write for a chorus in six parts, if every voice is to be used: first and second sopranos, first and second tenors, baritones and basses (or first and second basses).[60]

[60] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 246-47.

On occasion throughout the *Grande Messe,* Berlioz utilizes the contraltos as a third or fourth voice (as in the *Sanctus*), but in this context, they sing amongst a very soft, celestial accompaniment and do not run the risk of being overpowered.

That Berlioz utilizes an all-female chorus in the *Sanctus* should be no surprise, given that he feels "a female chorus in three parts is marvellous for sacred or tender pieces", as the *Sanctus* most certainly is.[61]

In contrast, Berlioz states that "choirs made up solely of men's voices…have a great deal of vigour, the more so the lower and the less divided the voices."[62] In the *Hostias* and *Agnus Dei* movements, the men's chorus is not in my estimation treated vigorously, but rather solemnly, as if they were a chorus of priests petitioning for mercy on the souls of the deceased.

Berlioz carefully considers the range of each voice part in the chorus. The *Treatise* provides a table of the comfortable ranges of each part, and has been reproduced here. I omitted the column for clefs he indicates for each part, since now most choral editions utilize only treble or bass clefs.

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[61] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 249.

[62] Ibid., 249.

Table 2.1: Berlioz's concept of vocal ranges for each choral part[63]

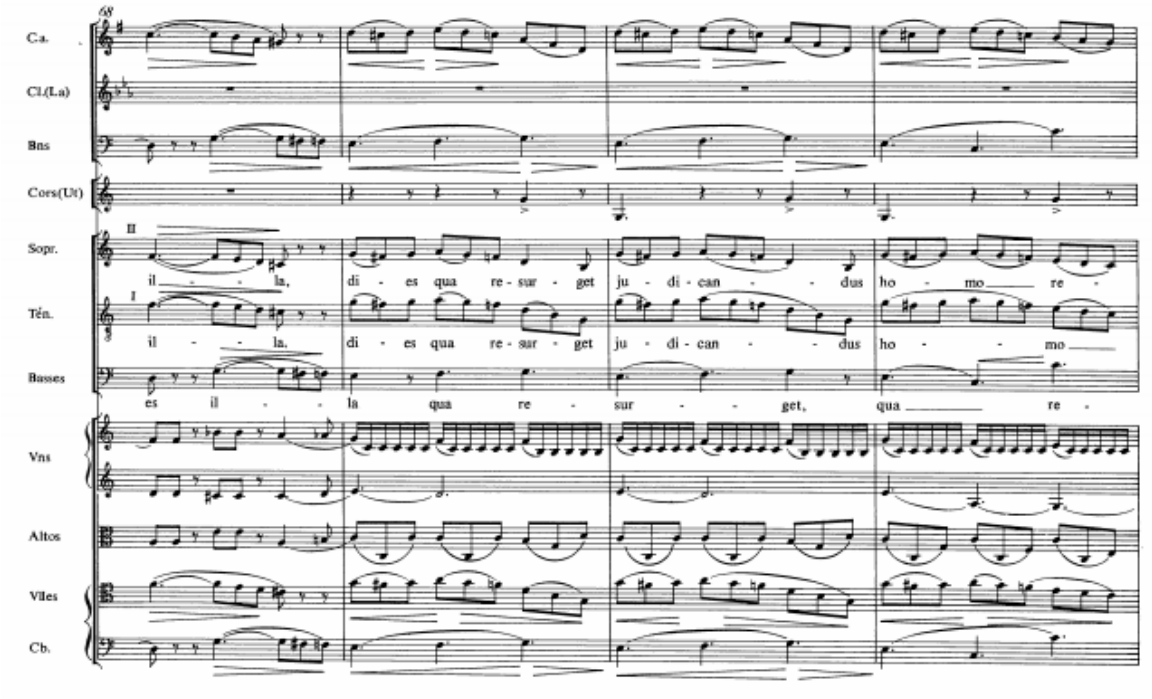
Voice	Lowest Note	Highest Note
Soprano I	c'	b♭"
Soprano II	b	g"
Contralto	f	e♭"
Tenor I	c	b♭'
Tenor II	c	g'
Bass I (Baritone)	B♭	f'
Bass II	F	e♭'

Throughout the *Grande Messe*, Berlioz, with one or two exceptions, stays remarkably faithful to these ranges, even when it may compromise the flow of the melody. In mm. 69-70 of the *Lacrimosa*, the melody continues to g; however, the second sopranos do not go lower than b, while the tenors complete the melodic line.[64]

[63] Ibid., 248.

[64] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 248-49.

Example 2.22: *Lacrimosa,* mm. 68-71.

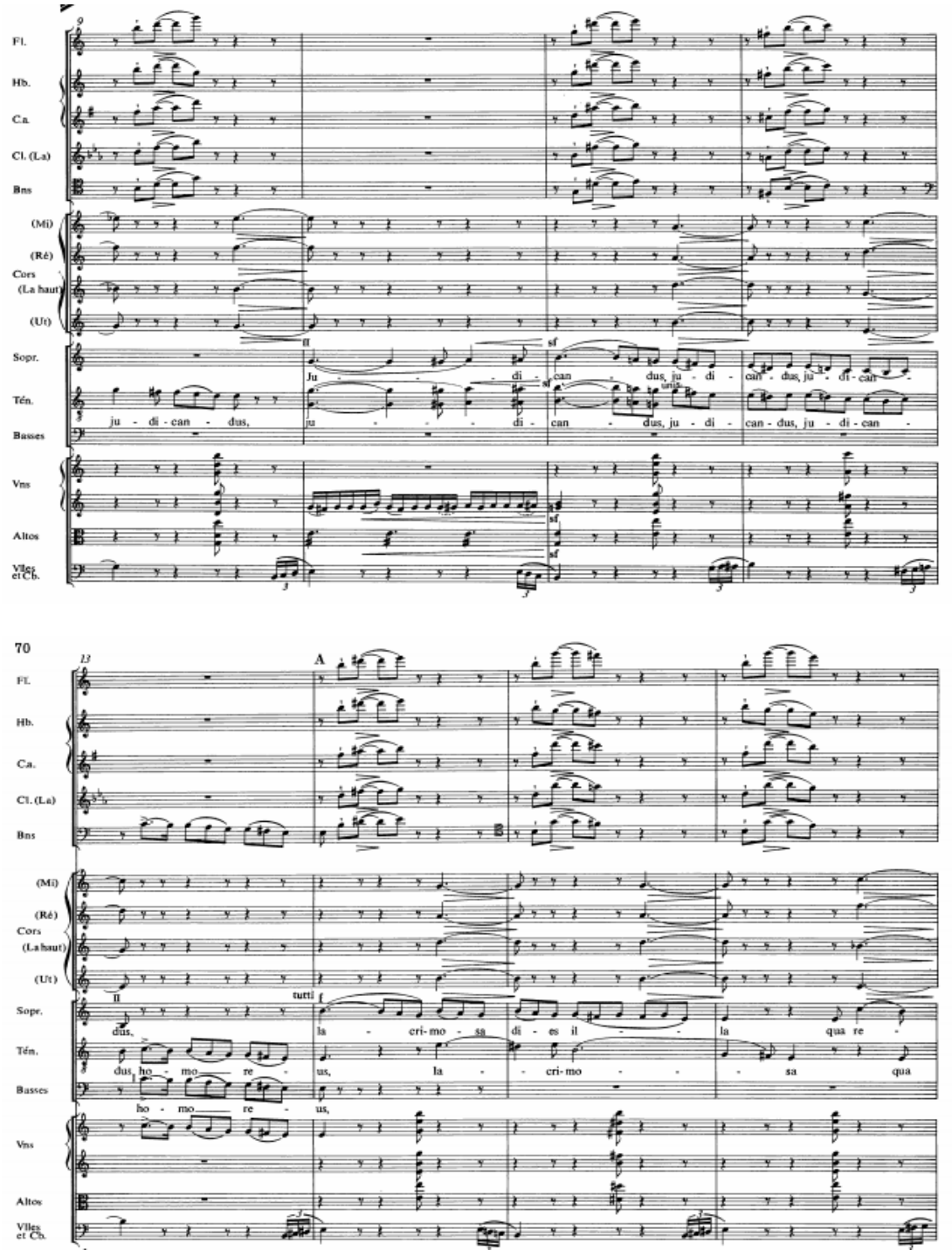


Additionally, when the melodic line does go beyond the limits of the comfortable range of a section, Berlioz discusses the use of vocal dovetailing. In fact, he uses a passage from the *Lacrimosa* to demonstrate this very thing in his *Treatise*:

> If the direction of a melody takes, say, the first tenors up to high b', a dangerous note to be treated with caution, one may then bring in the second sopranos and contraltos, for this phrase only, to sing in unison with the tenors. It presents no difficulty and they will blend with them reinforcing their sound. When the tenors, on the other hand, are compelled to go too low by the demands of a vocal line, the first basses are there to help out and support them without too sharp a tonal difference spoiling their vocal character.[65]

[65] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 250-51.

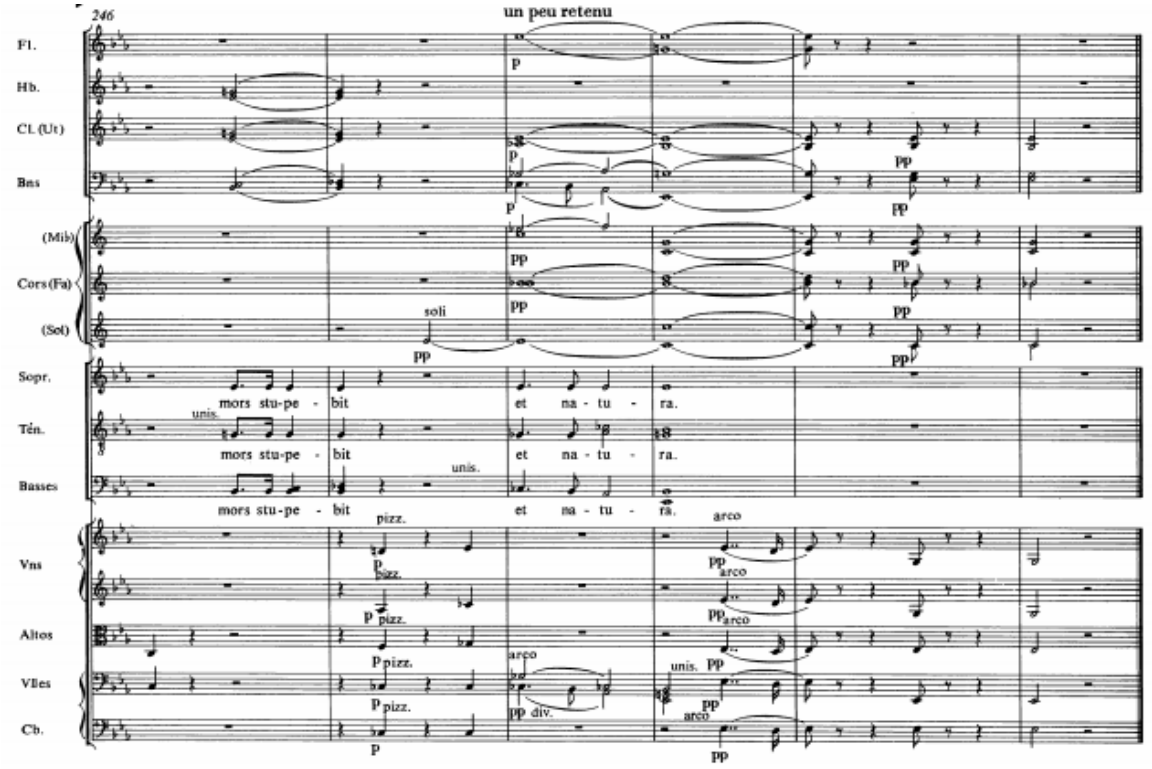
Example 2.23: ***Lacrimosa,*** **mm. 9-16.**



Berlioz also enjoys the effect that is provided by some of the extreme low notes of the second basses, and Berlioz in his output occasionally utilizes notes below their

prescribed range, such as the E♭ or D below the staff. He utilizes this low E♭ in the second basses to beautiful effect in m. 249 at the conclusion of the *Tuba mirum*.[66]

Example 2.24: *Tuba Mirum,* mm. 246-51.

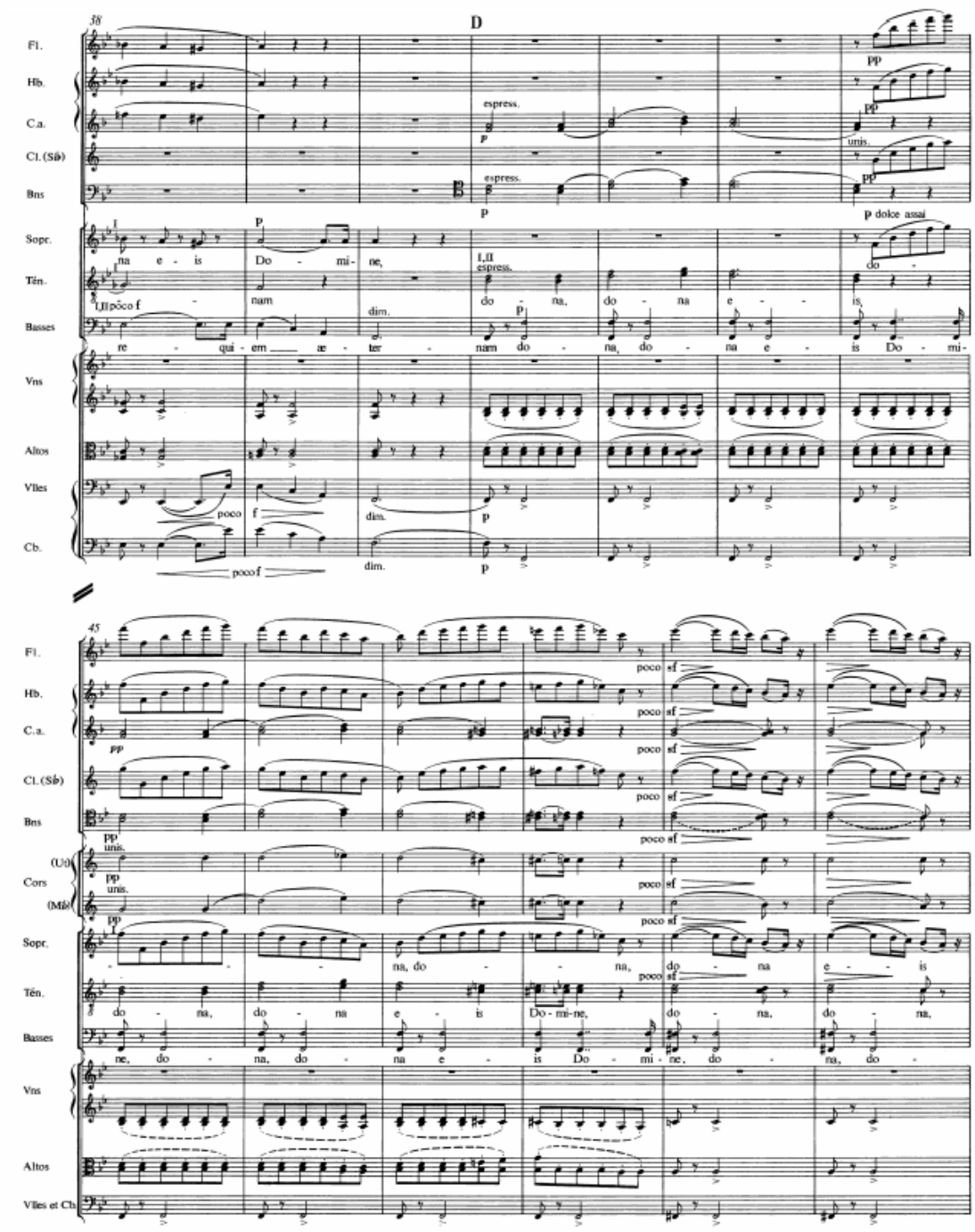


Other effects, such as a "soft vocalisation for the sopranos alone, to accompany a melody on the other voices beneath, has a pious and angelic quality."[67] While not mentioned in the *Treatise*, Berlioz does this very effect in the opening movement of the *Grande Messe* in mm. 44-48, as the sopranos sing a beautiful descant to accompany the lyrical tenor melody in thirds.

[66] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 252.

[67] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 255.

Example 2.25: *Requiem et Kyrie,* mm. 38-50.



Berlioz would also not object to utilizing children's voices in the chorus, especially in the bigger movements, as "children's voices are admirably effective in large

choruses. A boy soprano in fact, has a certain incisive, crystalline quality missing from women's voices." However, he feels that in a softer, more placid piece (such as the *Sanctus*), women's voices would be preferable as they are richer in tone and less penetrating.[68]

2.5b Tenor Soloist

Berlioz felt that writing for individual singers was one of the most difficult things a composer could face, and writing for a tenor soloist, even more so.

> The solo tenor is the hardest of all voices to write for because of its three registers—chest notes, mixed notes and head notes—the range and difficulty of which differ, as I have said, from one singer to another.[69]

The tenor Gilbert-Louis Duprez was employed as the soloist for the first performance of the *Sanctus*. Duprez was well-known for his beautiful chest voice, and preferred to always sing with it, even though he also had strong head notes. Despite Duprez's strong head notes, he had a limited mixed voice, and therefore was only able to make any sort of vocal change with caution. In addition, Berlioz had complained that Duprez feared sustaining high notes, despite his being able to sing c", and several bars on even only g' would scare him. (Macdonald states that this is the precise observation Berlioz made about Duprez when he sang the air 'Sur les monts' in *Benvenuto Cellini*).[70] Duprez would "excel in passionate music, but he will always require the tempo to be rather steady to allow his voice to sound at its naturally slow pace."[71]

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[68] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 253.

[69] Ibid., 256.

[70] Ibid., 256-57.

[71] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 256.

The first published edition of the *Grande Messe* gives no indication that ten tenors in unison could sing the solo, meaning that this alternate indication happened later. In addition, the lower optional pitches for the tenor soloist in mm. 19 and 106 were published in the first edition. It will never be known for certain if these concessions were made because of the limitations of Duprez or other tenors, but what can be said for sure is that Berlioz understood that every tenor had strengths and weaknesses.

> One great artist uses the head voice a lot and can give even his mixed voice great vibration and force; he can easily manage high, sustained phrases at any dynamic or any tempo, he loves to sing vowels like e and i. Another on the other hand, will have dreadful head notes and will prefer to sing in vibrant chest notes all the time...one tenor likes the high notes on open vowels like a and o…another asks the composer to put i's or nasal diphthongs on high notes, which he can do best with the head voice.[72]

The idea by Berlioz to provide the option of performing the solo using ten tenors in unison may have been a compromised solution to solving the problems presented by the many abilities, voice types, and limitations that he perceived in the solo tenor voice.

Additionally, Berlioz had specific ideas for scoring an orchestra when accompanying a soloist. He admonishes composers to be careful to not obliterate a soloist with too dense of an orchestration, or inadvertently highlighting a solo instrument, which in turn distracts from the focus on the soloist.[73] In the *Sanctus*, Berlioz adheres to these principles by establishing a dialogue between the tenor solo and women's chorus, with very little movement occurring in the orchestral accompaniment.

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[72] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 256-57.

[73] Ibid., 258.

2.6 Period Brass Instruments and Possible Modern-day Substitutions

2.6a Ophicleide

In the 1st edition of the *Grande Messe des Morts*, Berlioz calls for the use of Ophicleide Monstré, as well as four additional ophicleides, two in C, and two in E-flat. However, in later editions he replaced the Ophicleide Monstré with two tubas, as he felt that the sound of the tuba superseded the ophicleide in quality. But what is telling is that even in his latest editions, the four additional ophicleides are retained. An understanding of this decision can be gleaned from a letter in his *Memoirs*:

> The sound of Sax's tuba is not only steadier than that of the ophicleide but stronger and of better quality. Its brassy resonance harmonizes completely with the trombones and lacks the dull sound made by even the best ophicleide players. In a word it is to the trumpet what the double bass is to the violin. There should be kept a few ophicleides for playing certain passages which require more agility than the tuba can provide.[74]

And indeed, in looking at the parts scored for the four additional ophicleides in the *Grande Messe*, the writing is far more agile and athletic. Unlike Berlioz's compositional output for tuba, for which there is little written, the ophicleide parts are idiosyncratic to the instrument's tone and ability. Also, the mixing of ophicleides with narrow-bore trombones is much closer to the sound Berlioz had in mind than a tuba with wide-bore trombones. If one was wanting to more closely replicate a period performance of the *Grande Messe*, the use of ophicleide would be important.[75] However, if a substitution must be used because an ophicleide is not available, the best options would include tuba and euphonium, with trombone being the least desirable. Of course, with any instrumental substitution there are strengths and weaknesses that should be carefully

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[74] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 241.

[75] Ibid., 241.

weighed. Julian Rushton, for example, argues that the euphonium overall would be a good choice as a substitute for the ophicleide:

> The ophicleide is a noble instrument, but it would be foolish to take it into a modern orchestra with modern trombones; the blend, or lack of it, would be quite wrong. But there is no need to replace it with the huge B-flat tuba, whose bore, weight and timbre are post-Wagnerian. The tenor, or euphonium, just because it would not be using its ideal register, is a better modern approximation.[76]

But Morgan poses that the euphonium, in its non-optimal range, while providing a closer color to the ophicleide, may have the challenge of being overpowered by the rest of the brass section.[77] David Cooke, director of orchestras and trombone ensemble at Indiana University-Purdue University Fort Wayne and a trombonist with the Fort Wayne Philharmonic, proposed a compromise which for the purposes of the *Grande Messe* may be satisfactory. He proposes that using both euphonium and an F tuba in the South Orchestra during the *Tuba Mirum* and *Lacrimosa* movements would create a closer color to the ophicleides than just tubas alone, and achieve sonic balance within the brass orchestra. The euphonium players could carry Ophicleide I, with the Tubas carrying Ophicleide II.[78] A compensating 4-valve euphonium must be used as part of the South Orchestra, in order to perform the B^1 that occurs in m. 171 of the *Tuba Mirum*.

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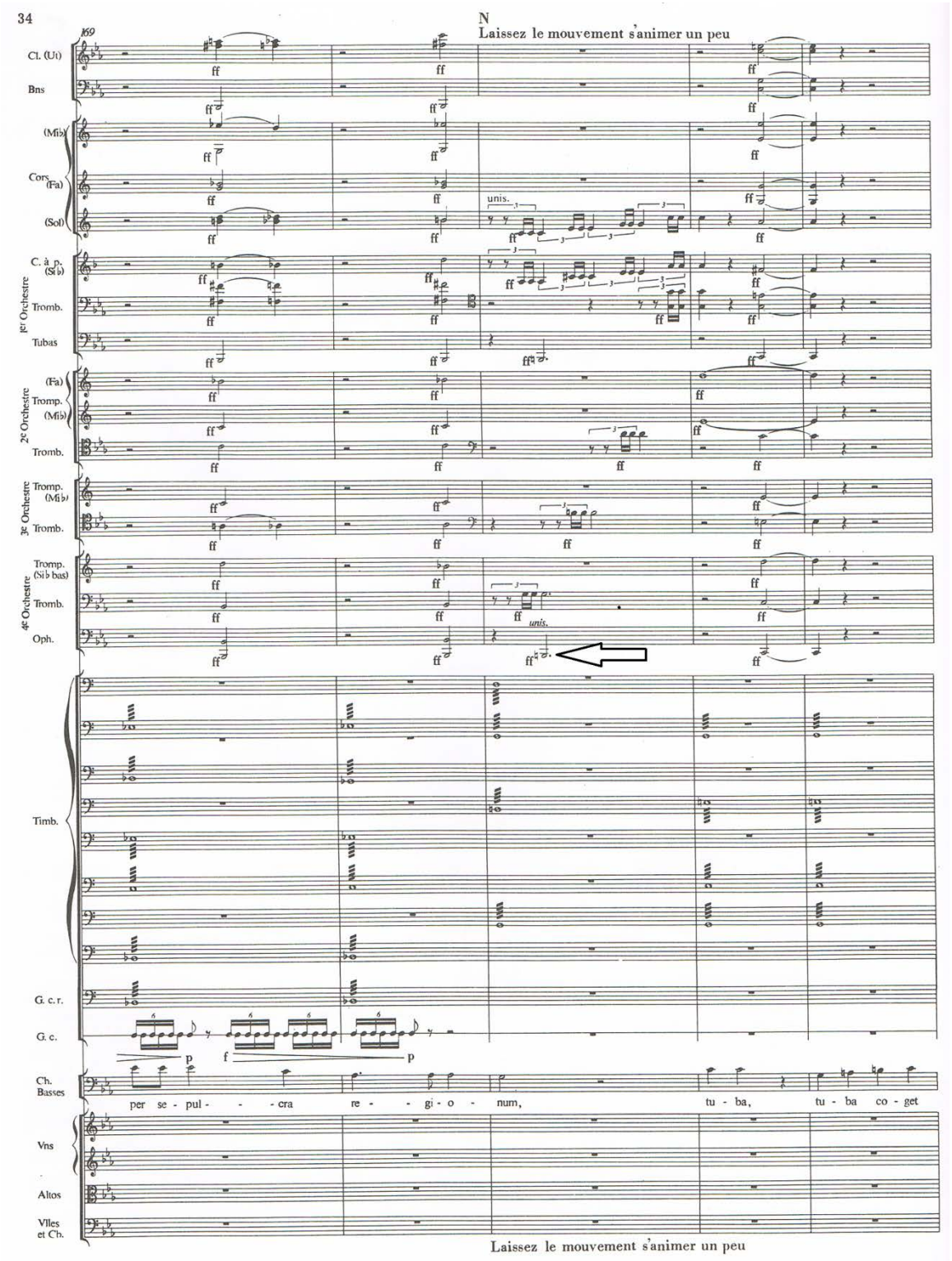
[76] Julian Rushton, *The Musical Language of Berlioz* (Cambridge and New York: Cambridge University Press, 1983), 89.

[77] Richard Sanborn Morgan, "The Serpent and Ophicleide as Instruments of Romantic Color in Selected Works by Mendelssohn, Berlioz and Wagner" (DMA diss., University of North Texas), 81.

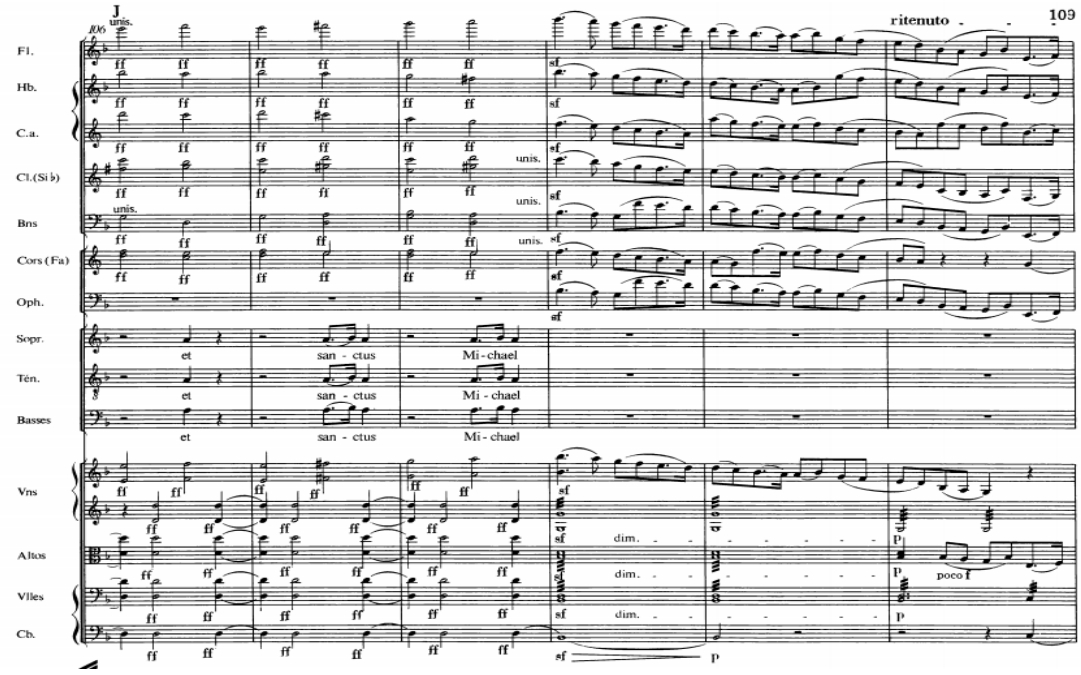
[78] David Cooke, interview by author, Fort Wayne, IN, October 16, 2014.

Example 2.26: *Tuba mirum*, mm. 169-73.



An interesting challenge for instrumental substitution is also in the *Offertoire.* Professor Cooke proposes that for the majority of the *Offertoire*, a single tuba be used, as it is easily and beautifully able to produce *piano* dynamics in the lower part of its range. But in mm. 109-the downbeat of 112, he feels the euphonium would provide a closer approximation to the brighter color of the ophicleide in its upper register, and blend better with the doubling woodwinds.[79] This careful consideration of playing with the woodwinds should not be overlooked, as Berlioz himself in the *Treatise* discusses the role of bass ophicleide as playing in tandem with the woodwind family. "The bass ophicleide is extremely useful in holding the bottom part of the wind section, and is the instrument most commonly found for this purpose."[80]

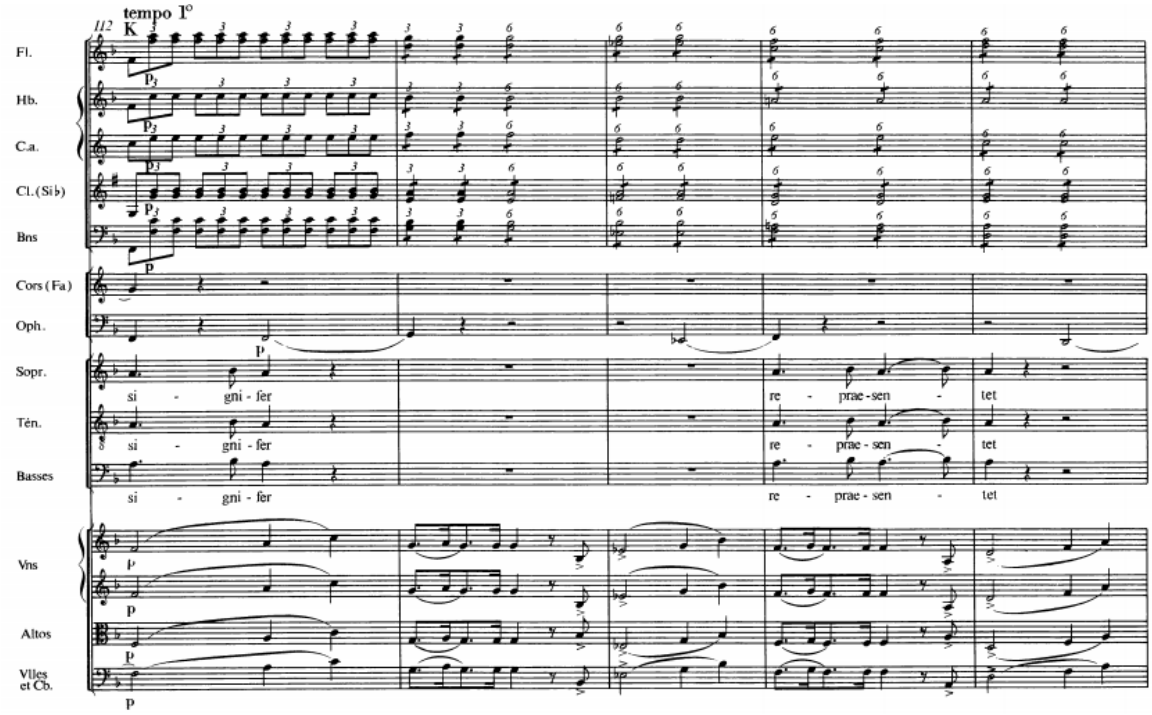
Example 2.27: *Offertoire,* mm. 106-16.



[79] David Cooke, interview by author, Fort Wayne, IN, October 16, 2014.

[80] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 232.

Example 2.27 (continued).



The same concept is true for the *Sanctus* movement. Starting in m. 146, the ophicleide again has the role of acting as the bass of the woodwind section, in addition to doubling the choral basses and low strings. As the movement progresses, horns and cornets à pistons are added (m.174). The ophicleide part reaches its highest pitch in m. 198, G-flat^{4}, before reaching its lowest note in the movement, the last note, D-flat^{2} in mm. 202-203. In terms of balance between brass and woodwinds, the euphonium would serve as the best substitute, providing a color more akin to the ophicleide when playing with the woodwinds, yet still holding its own as a color against the horns and cornets. The same modern 4-valve compensating euphonium is also well suited to this movement, as it allows the player to perform the final D-flat^{2} with ease.

2.6b Cornets à pistons

Berlioz's choice to use cornets in B-flat or A throughout the *Grande Messe* was a carefully calculated one. The cornet at the time was in a variety of keys, so the fact that he decided on using these two cornets throughout the *Grande Messe* is telling. The *Treatise* gives a nice insight into why he chose these particular instruments. First, Berlioz liked the color of both the A and B-flat cornet. "The cornet has more high-pitch keys than the trumpet; cornets in F, G, A and B-flat are the most useful, with the best sound, and are therefore the most often used."[81] Berlioz then goes on to discuss how the natural timbre of the instrument and the key in which the orchestra is playing should also be considered:

> Although the cornet possesses all the notes of the chromatic scale, the choice of crook is not a matter of indifference. It is always worth choosing the one which allows the greatest number of natural notes (do I need to repeat that the natural notes are those produced from the simple resonance of the instrument's bore without using the pistons?)… and which requires few accidentals (or none) in the key signature. When the music is in E, for example, since the E cornet is one of the less good ones, one should use a cornet in A, which would then be playing in G. It is also a good idea to pick the A cornet if the music is in D; it will then be playing in F. If the orchestra is in E-flat, take the cornet in B-flat with one flat in the key signature, since it will be playing in F; and so on.[82]

Some modern-day players have performed the cornet parts on trumpets, but there is a distinct difference in sound. On a trumpet, the bore is cylindrical, whereas a cornet has a conical bore which increases in size throughout the length of the tubing. The resultant difference is one of timbre, where the trumpet will have a more piercing, direct sound, versus the cornet which has a mellower, rounder sound. That Berlioz scores in the *Grande Messe* for both cornets and trumpets is significant. He is clearly indicating in

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[81] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 194.

[82] Ibid., 205.

doing so that he had different timbral colors in mind, and when possible, this should be observed.

2.6c Contrabass Ophicleide/Bombardon in F

After Berlioz completed the *Grande Messe* in 1837, but before it was engraved in February 1838, Berlioz composed a part for contrabass ophicleide in F for the North Orchestra. The part was first titled "ophicleide in low F", but then was changed to "monster ophicleide", before once again changing to "bombardon, monster ophicleide with pistons", and transposed into C. In the first edition of the *Grande Messe*, the instrument appears as "1 Ophicleide Monstre à pistons." Ironically, the instrument is not even an ophicleide, since it uses pistons instead of keys.[83] While it was to be replaced by two tubas in a later edition, it is still informative to discuss the history of the original instruments and why Berlioz would eventually substitute tubas for the instrument.

The contrabass or monster ophicleides were very difficult to play. The instrument would "require a discharge of air enough to fatigue the lungs of the heaviest men".[84] The bottom notes were difficult to sustain, and it was incapable of playing fast passages. Given these limitations of the instrument, it is not surprising that Berlioz would consider other instruments for performing this part in the *Grande Messe*, including the bombardon.

The *Grande Messe* would be the only work in Berlioz's output to initially employ the bombardon. The bombardon is an instrument whose timbre differs from that of the ophicleide. In 1844, Berlioz states that the instrument, similar in shape to the ophicleide,

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[83] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 238.

[84] Ibid., 237-38.

had three valves. In 1855, by which time the bombardon was practically obsolete, he cites that the instrument had five valves. While the natural notes produced by the bore are in the F chord, it was standard practice in Germany at the time to write it as a non-transposing instrument at sounding pitch. The instrument itself is quite loud, and unable to play rapid passages. Ornaments, such as trills or fast figurations, are not playable. However, Berlioz liked the effect the instrument had in orchestras with strong woodwinds.[85]

In the end, Berlioz settled on the bass tuba, which he felt was superior in many aspects. He referred to the tuba as a kind of bombardon, with a superior tone to ophicleides, bombardons and serpents, similar to the resonant timbre of the trombone. He states that while it is less agile than the bass ophicleide (as opposed to the contrabass ophicleide), it had a louder sound and was able to reach the lowest notes in the orchestra. Like the bombardon, its bore sounds the chord of F, and is treated as a non-transposing instrument. He notes that because of the valve mechanism, it is able to create more notes at both the top and bottom of its range. While the tuba was still limited in its agility, he felt that it had a more cantabile character with long melodies.[86]

2.7 Positioning of the Orchestra and Chorus

Berlioz had clear ideas about how he wanted the orchestra and chorus positioned when performing his works. While in many modern performance halls his ideal arrangement may not be feasible, as it also at times requires the assistance of a second

[85] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 238-39.
[86] Ibid., 239-40.

conductor, it is worth examination for the purpose of estimating and replicating in the best way possible his acoustical ideal.

> For concerts I have given in the various theatres of Paris, London, Berlin, Prague, Vienna and St. Petersburg, whatever the dimensions of the stage, I have always required the following arrangement:
> 1) Build a platform over the normal orchestra pit, the platform being a little lower than the stage. On the stage the orchestra is seated on risers in a semicircle.
> 2) On the platform in front of the stage and over the pit is placed the chorus, facing the audience, in the following order: at the front, first and second sopranos in two rows if there are very many or in one row if there are only thirty or forty. The tenors are behind the women and the basses are behind the tenors.
>
> In this way the audience can always hear the complete harmony wherever they are sitting. But since the chorus in this position has their backs to the conductor, who has to be on stage close to the orchestra, an assistant conductor must sit in front of the choir keeping his eye fixed on the conductor and conveying his indications to the singers.[87]

Berlioz authority and scholar Hugh Macdonald sent to me the following sketch, which belongs to the Musée de lettres et de manuscrits in Paris. As you can see, the layout in this sketch which Berlioz created is consistent with the description above. The orchestra is seated in rows on risers in a semicircle, and the chorus is in front of the orchestra.[88]

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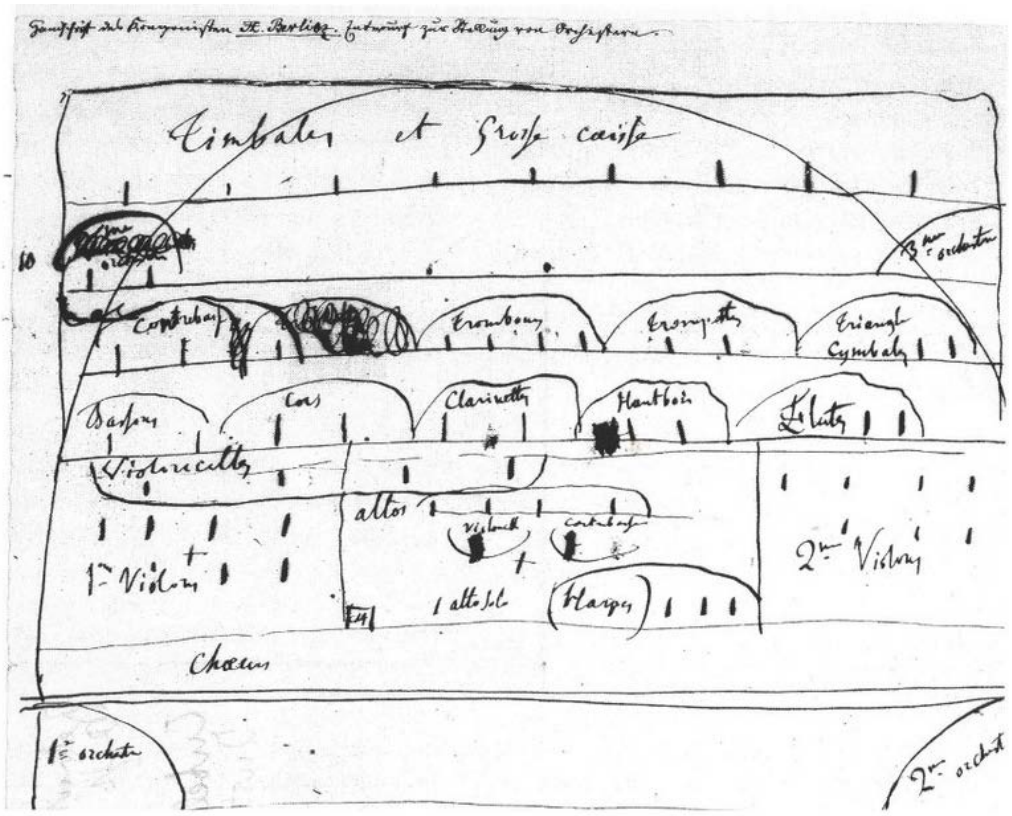
[87] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 326.

[88] Dr. Macdonald surmises that the sketch by Berlioz was "in preparation for a performance that [also] included *Harold in Italie* (solo viola and harps), which confines it to 8 April 1843 in Berlin, 6 April 1845 in Paris and 26 August 1861 in Baden-Baden." He feels that the third occasion was the most likely.

Figure 2.1: Berlioz's sketch for the choral/orchestral layout of a performance of the *Grande Messe des Morts* and *Harold in Italie.*



Of course, one of the most important acoustical considerations here for Berlioz's ideal is that the chorus is in front of the orchestra. Macdonald in his commentary rightly observes that audibility and clarity can be lost when choirs need to project over the orchestral players.[89] While building platforms for the chorus in front of the orchestra may not be practical or possible, the need for the chorus's ability to be clearly and unobtrusively heard is of paramount importance and must be taken into account, regardless of the positioning of the musicians. Also, by putting the tenors and basses behind the sopranos, Berlioz feels that it is more likely to accomplish a balanced harmonic sound in any part of the hall. Many choruses sing in sections side-by-side, and

[89] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 325.

Berlioz objects to this concept, as a person sitting on the stage-right side may hear more sopranos and altos, while a person sitting stage-left may hear more of the tenors and basses, creating a lack of harmonic balance in the listener's ear.

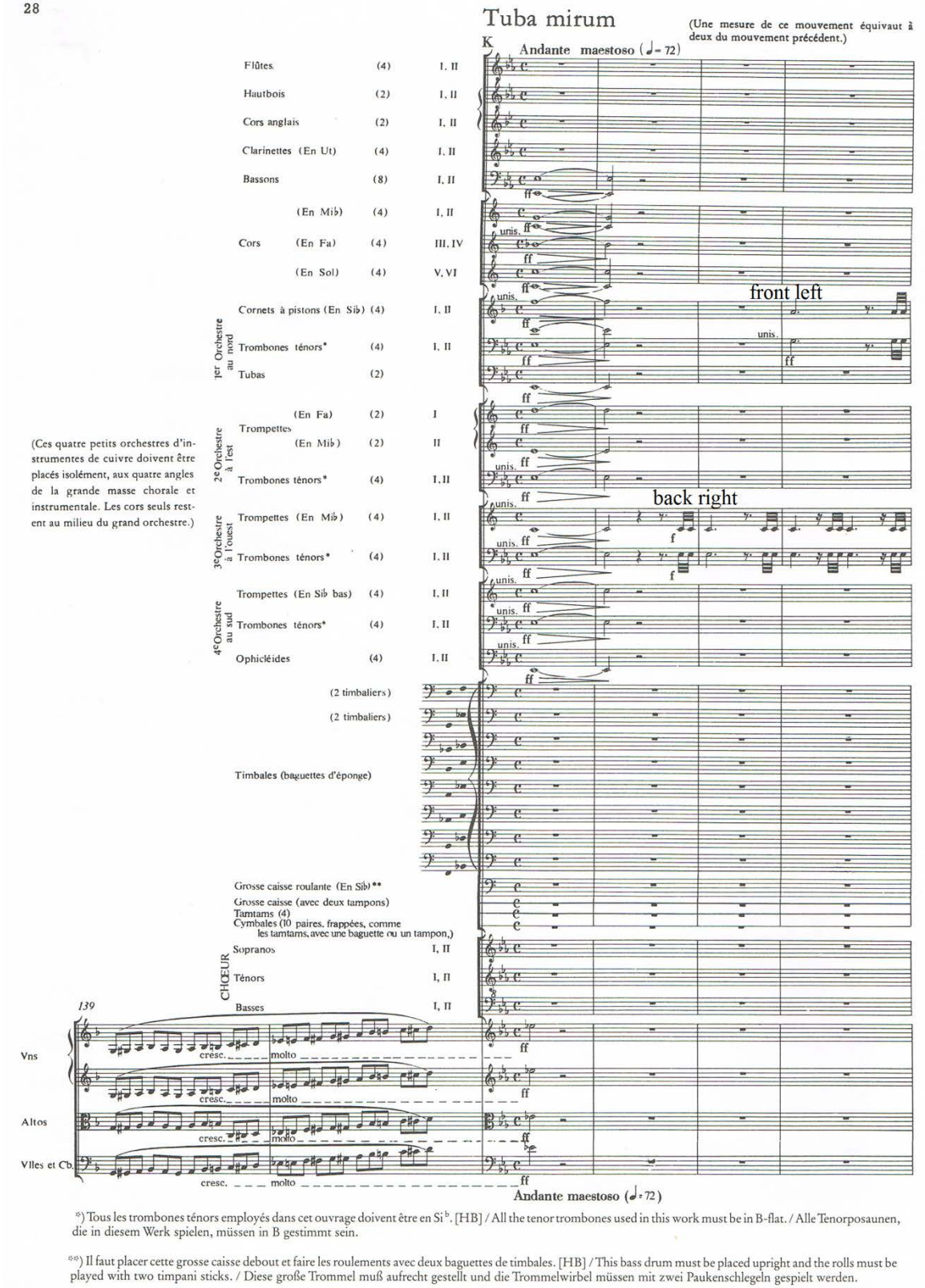
When the *Grande Messe* was performed, the four brass bands were located at the four corners of the main orchestra. It was important to Berlioz that the bands were spaced far enough apart where a listener could perceive the antiphonal effects.

> In a *Requiem*, to give a musical representation of the great tableaux of the *Dies Irae*, I used four small brass bands (trumpets, trombones, cornets and ophicleides) set well apart from each other at the four corners of the main orchestra…It is undeniable that the special effects achieved …could not possibly be obtained in any other way.
> This is the moment to mention the importance of the different points of origin of sound. Different sections of the orchestra are sometimes meant by the composer to give questions and answers, and this idea can only be clear and effective if the dialoguing sections are far enough apart.[90]

In the *Tuba Mirum*, with the four bass orchestras separated as they are in the sketch, following the initial blast, the listener would perceive the points of sound first from the back right, then front left, next front right, and finally, back left with the row of horns. The tuba entrance in m. 148 would also be perceived from the front left.

[90] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 327-28.

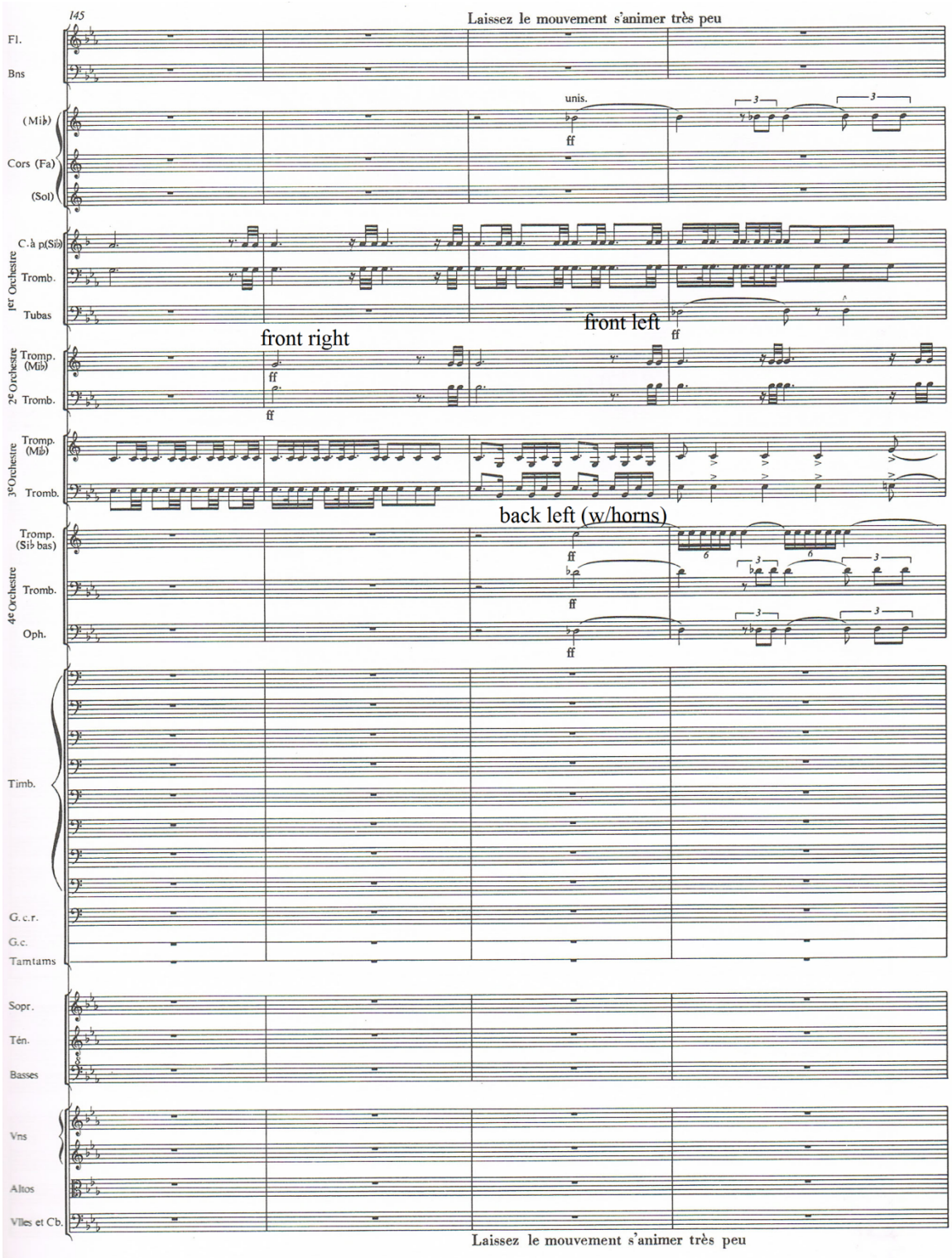
Example 2.28: *Tuba mirum*, mm. 139-48.



*) Tous les trombones ténors employés dans cet ouvrage doivent être en Si♭. [HB] / All the tenor trombones used in this work must be in B-flat. / Alle Tenorposaunen, die in diesem Werk spielen, müssen in B gestimmt sein.

**) Il faut placer cette grosse caisse debout et faire les roulements avec deux baguettes de timbales. [HB] / This bass drum must be placed upright and the rolls must be played with two timpani sticks. / Diese große Trommel muß aufrecht gestellt und die Trommelwirbel müssen mit zwei Paukenschlegeln gespielt werden.

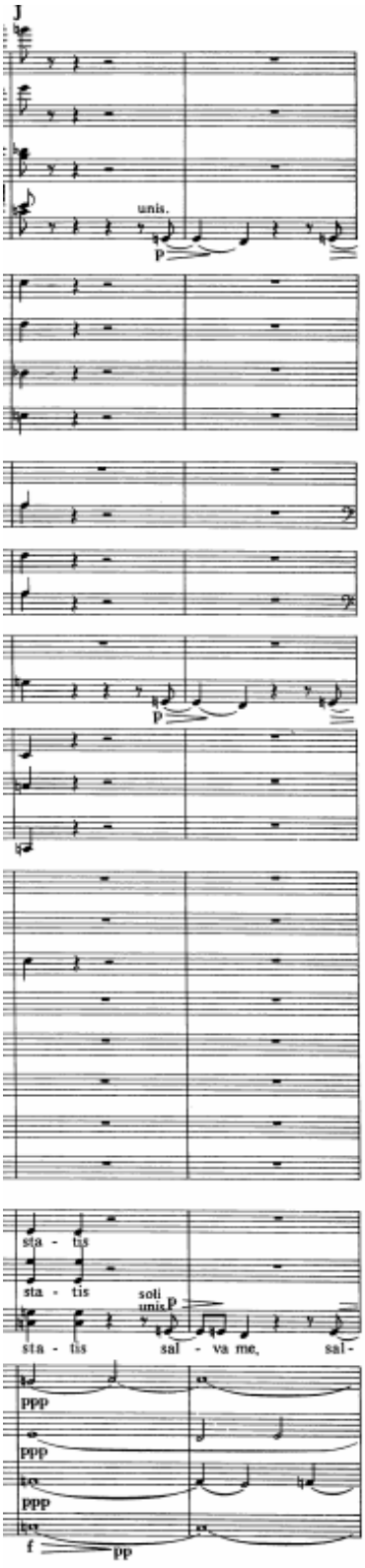
Example 2.28 (continued).



But beyond just the spacing issue and origin of points of sound, there is a much more far-reaching consequence that can be gleaned from the sketch that would effect balance and acoustics in performance. Careful consideration of the position of the 3rd and 4th orchestras is especially of vital importance, because when parts of these ensembles are playing, the listener would perceive these instruments as *blended with the main orchestra.* Played on their own without the main orchestra, the listener would perceive the sound as more distant. This especially effects the movements of the *Rex Tremendae, Lacrimosa*, *Offertoire, Hostias, Sanctus* and *Agnus Dei.*

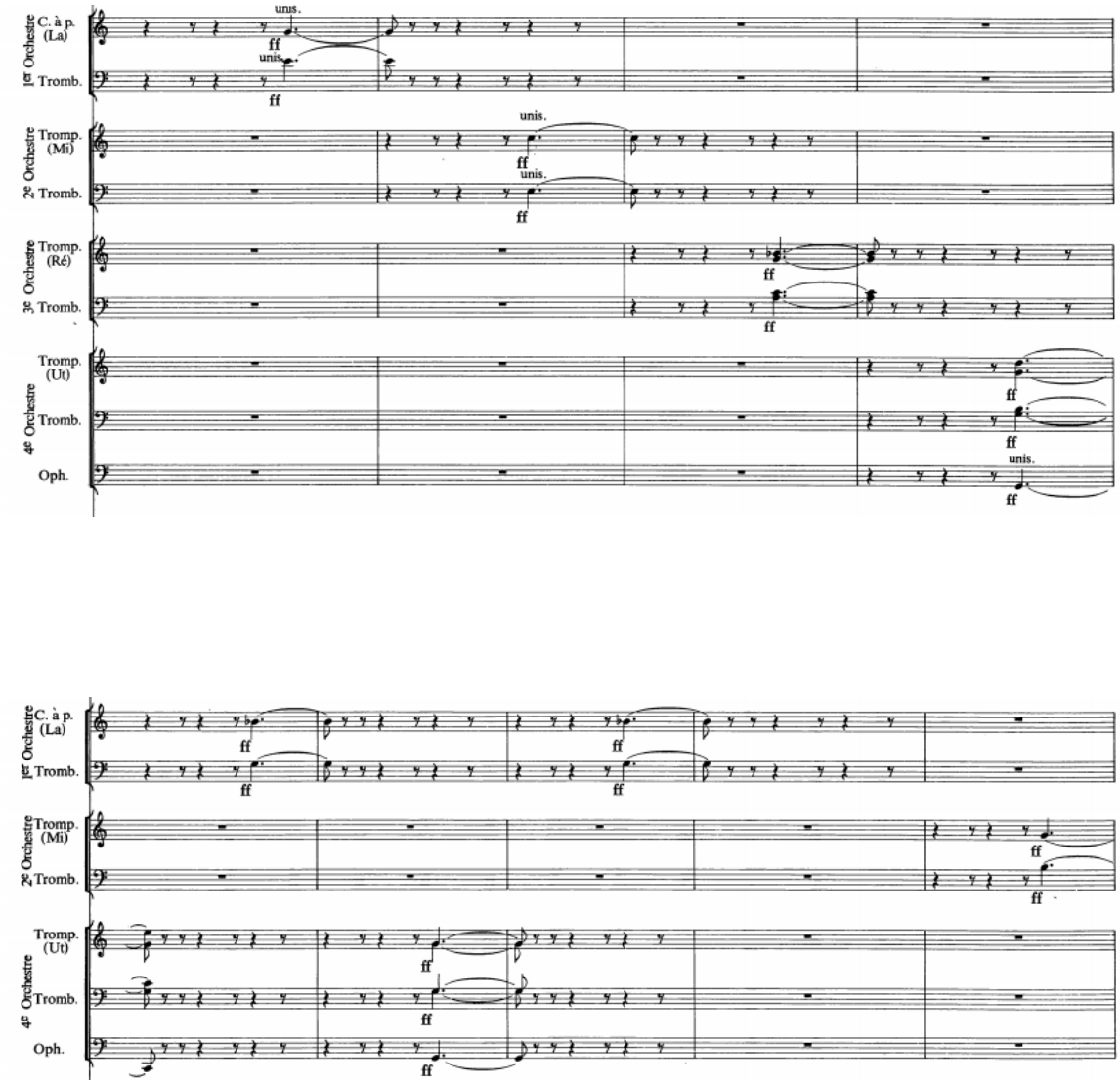
At many points in the *Rex Tremendae,* Berlioz has the four orchestras playing simultaneously. However, at a curious point in mm. 95-97, Berlioz asks for only the trombones from the 3rd orchestra to perform. At this moment, they are doubling the bassoons, which are on the opposite side of the orchestra, as well as the choral basses, which are well in front of them. This would create a widely spaced, stereophonic effect.

Example 2.29: ***Rex Tremendae,*** **mm. 95-96.**

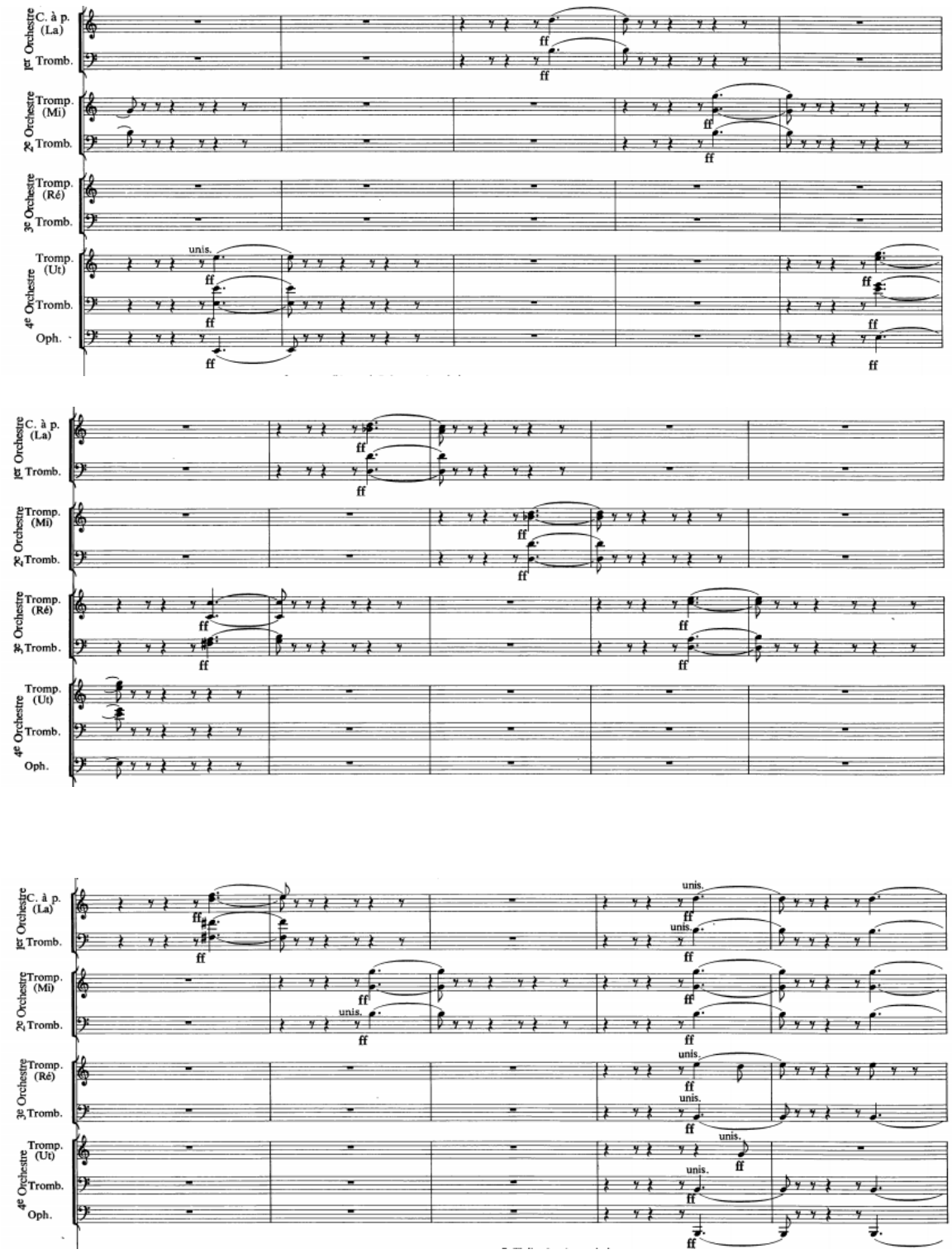


In the *Lacrimosa*, the blasts of the brass orchestras in mm. 91-112 would surround the orchestra, before sounding together in mm. 113. The effect is not just sonic, but rhetorical. From every direction, the blasts of judgement are at hand, and one cannot escape the inevitable impending doom. There is no pattern to the entrances, creating an even more unsettling and uncertain effect.

Example 2.30: *Lacrimosa*, mm. 91-114 (brass orchestra entrances).

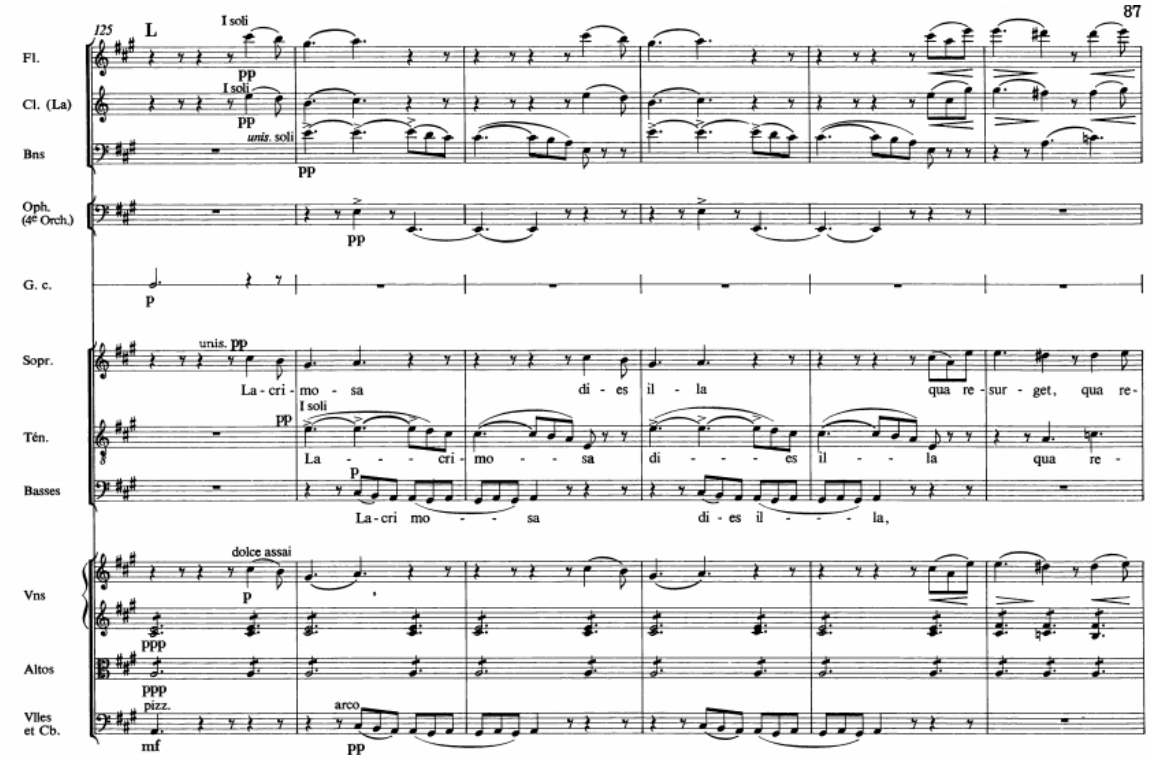


Example 2.30 (continued).



Following this section in the *Lacrimosa*, the ophicleide from the 4th orchestra continues to play under the 2nd theme. Of course, with it in the position of the 4th orchestra, the ophicleide would be perceived as playing with the main ensemble, especially since the bassoons directly in front of them are also performing.

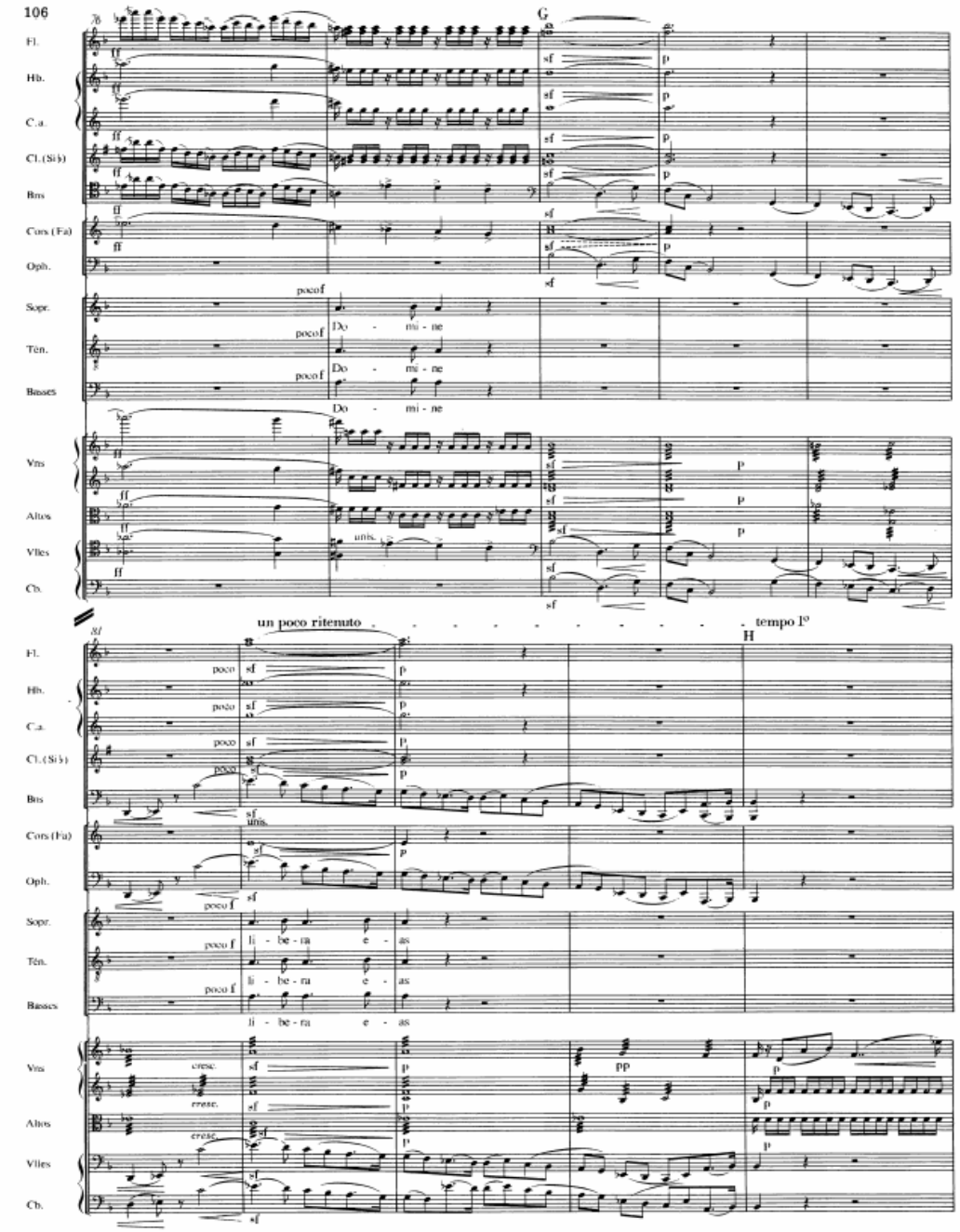
Example 2.31: *Lacrimosa,* mm. 125-30.



The *Offertoire* is perhaps the movement where the most egregious mistake is made with regard to balance. First, many conductors use two tubas for the ophicleides, which as discussed earlier, could cause an imbalance (see p. 79 where the use of a single tuba and euphonium together is more satisfactory). Couple the use of two tubas with having the tubas separate from the main orchestra and in the audience, and you have an overpowering ophicleide line, which sadly, I have heard on more than one recording. However, with the way Berlioz has organized the orchestra in his sketch, the ophicleide is sitting in the back of the main orchestra, and as such support the bassoons sitting directly

in front of it. In this movement, since only two ophicleides are called for instead of four, it would be best as a substitution to dovetail one tuba and one euphonium into each other based on the written demands of the music, rather than having them play in unison together.

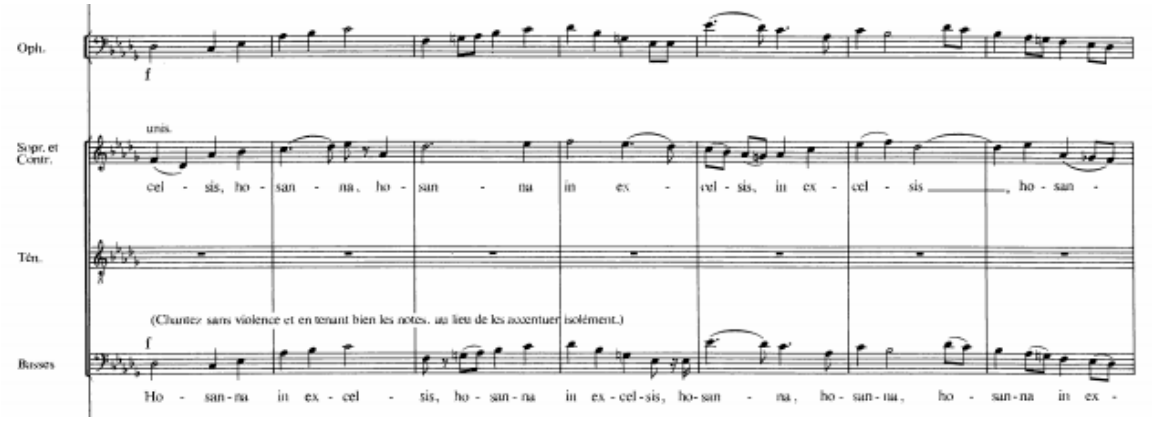
Example 2.32: *Offertoire,* mm. 76-85.



The *Hostias* movement was one of Berlioz's proudest moments; with a careful consideration of the orchestral seating, it takes on even more mystique. Berlioz in the score asks for only the trombones in the back two orchestras, orchestras 3 and 4, to play. Thus, the trombones would sound more distant to the listener than if he had asked for the trombones in orchestras 1 and 2 to play. It is my contention that this was a deliberate and carefully calculated acoustical decision on Berlioz's part. With the already nebulous metaphysical character of this movement, the more distant sound Berlioz intended from the trombones would make this sound even more other-worldly and cosmic. Of course, the same effect holds true when the *Hostias* music is reprised in the *Agnus Dei*.

In the *Sanctus*, the ophicleide doubles the choral basses in the second presentation of the "Osanna" fugue. With the ophicleides as part of the 4th orchestra playing *behind* the chorus, they support the choral basses and balance better in the sonic fabric than if they were playing in front of the chorus.

Example 2.33: *Sanctus,* mm. 146-52 (choral bass/ophicleide doubling).



Berlioz had clear ideas for the position of the orchestra and chorus to bring his artistic vision in the *Grande Messe* to light. As demonstrated in this section, for his aural

concept to come to life as closely as possible, it is imperative to take into account the setup he preferred to use, and carefully consider its acoustical implications.

2.8 For the Conductor

> Singers are often accused of being the most dangerous of these [musical] intermediaries. That's wrong, in my view. The most to be feared, I believe, is the conductor. A poor singer can only spoil his own part; an incompetent or malevolent conductor can ruin everything…The most magnificent orchestra becomes paralysed, the finest singers feel frustrated and benumbed, and the excitement and the ensemble vanish.[91]

Berlioz provides some basic guidelines the conductor must follow in order to be successful at conveying the composer's wishes. Berlioz states that one of the regular mistakes a sub-par conductor makes is the failure to consider carefully the metronome markings at the beginning of a piece.

> If he is not in a position to have received instruction directly from the composer or if the tempos have not been handed down by tradition, he must refer to the metronome marks and study them carefully…I do not mean to imply that he must copy the metronome's mathematical regularity; any music done that way would be stiff and cold…but the metronome is, all the same, excellent to consult in order to establish the opening tempo and its main changes.[92]

Another issue Berlioz cites for conductors is where they indicate a sudden change of tempo or dynamics in a passage where it is indicated to do so slowly.

> When a long *accelerando a poco a poco* is marked by the composer for a transition from allegro moderato to presto, most conductors, instead of speeding the tempo up evenly and imperceptibly, push it forward in jerks. This must be carefully avoided. The same applies to the reverse process…A conductor who wants to prove his enthusiasm, or who lacks any refined musical feeling, often asks his players to exaggerate the markings. Expression marks become blemishes, accents become shrieks.[93]

In the *Grande Messe*, this concept takes on importance, especially in the *Dies Irae*

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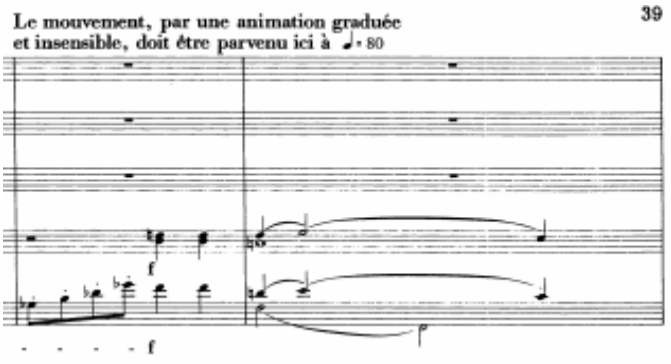
[91] Ibid., 356.

[92] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 339.

[93] Ibid., 361.

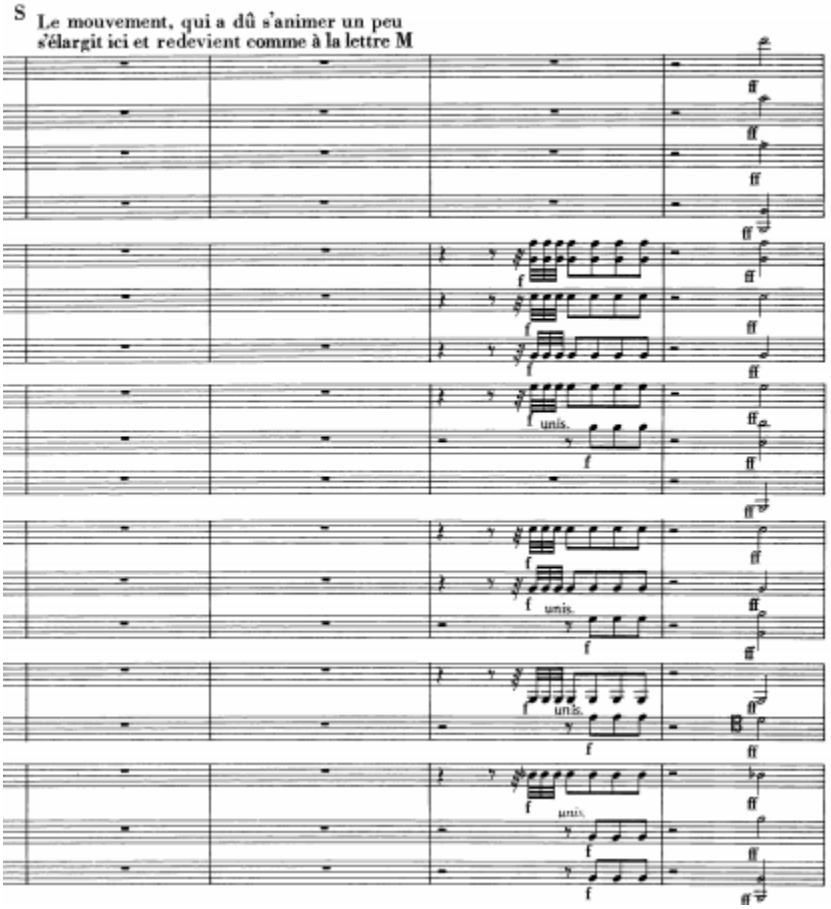
and *Tuba Mirum* movements. Throughout these movements, Berlioz consistently asks the conductor to speed up or slightly vary the tempo. One of the markings in m. 200 of the *Tuba Mirum* follows exactly what is discussed in the passage above, "Le mouvement, par une animation graduée et insensible, doit être parvenu ici à ♩=80." (The tempo, through a gradual and imperceptible animation, must be managed here to ♩=80.)

Example 2.34: *Tuba mirum*, mm. 200-01 (winds only).



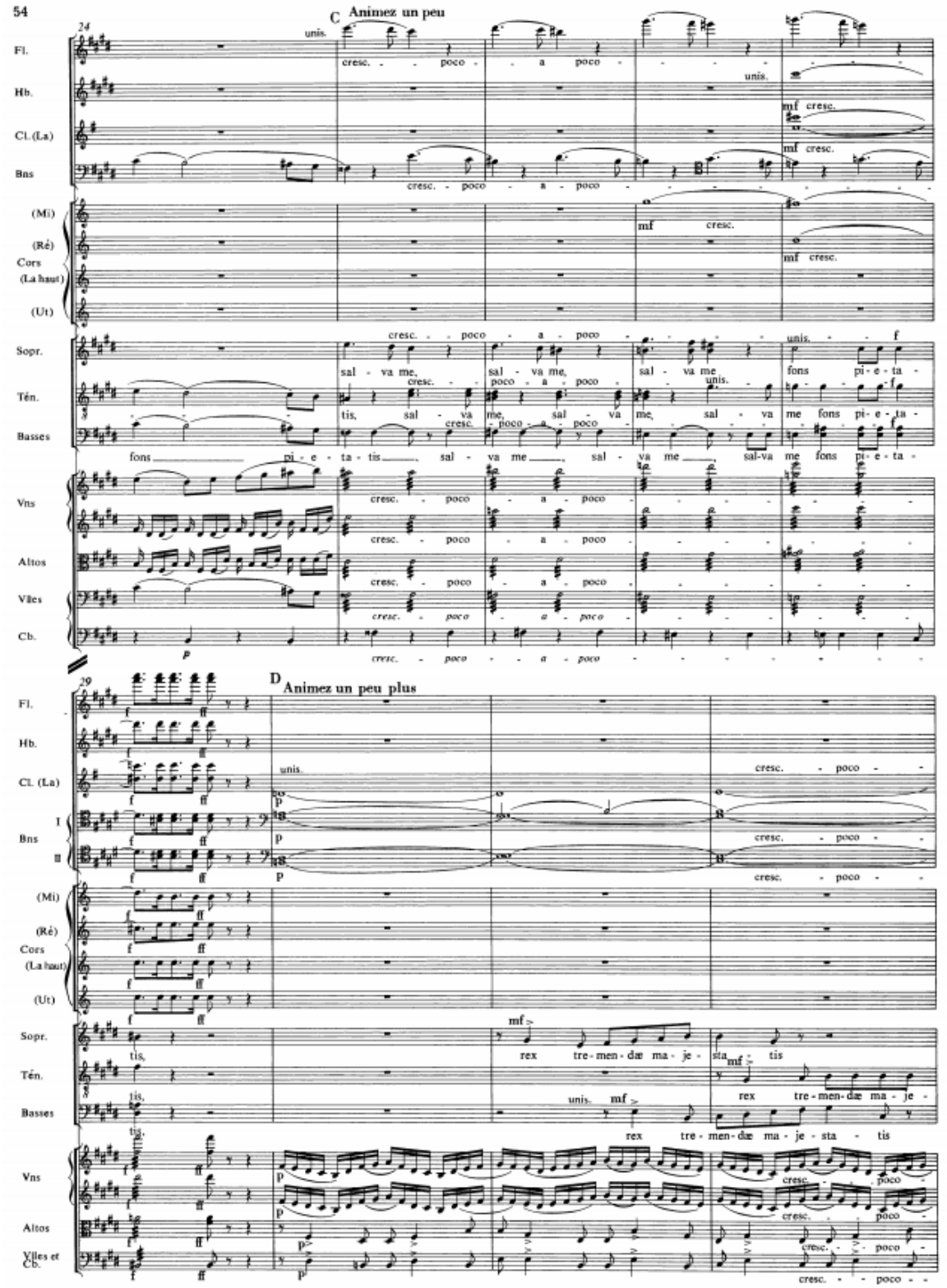
A reverse indication of sorts occurs slightly later, in m. 222, where Berlioz indicates "Le mouvement, qui a dû s'animer un peu s'élargit ici et redevient comme à la lettre M." (The tempo, that has become a little animated, broadens here and becomes like letter M)

Example 2.35: *Tuba mirum*, mm. 224-27 (horns, winds and brass orchestras).

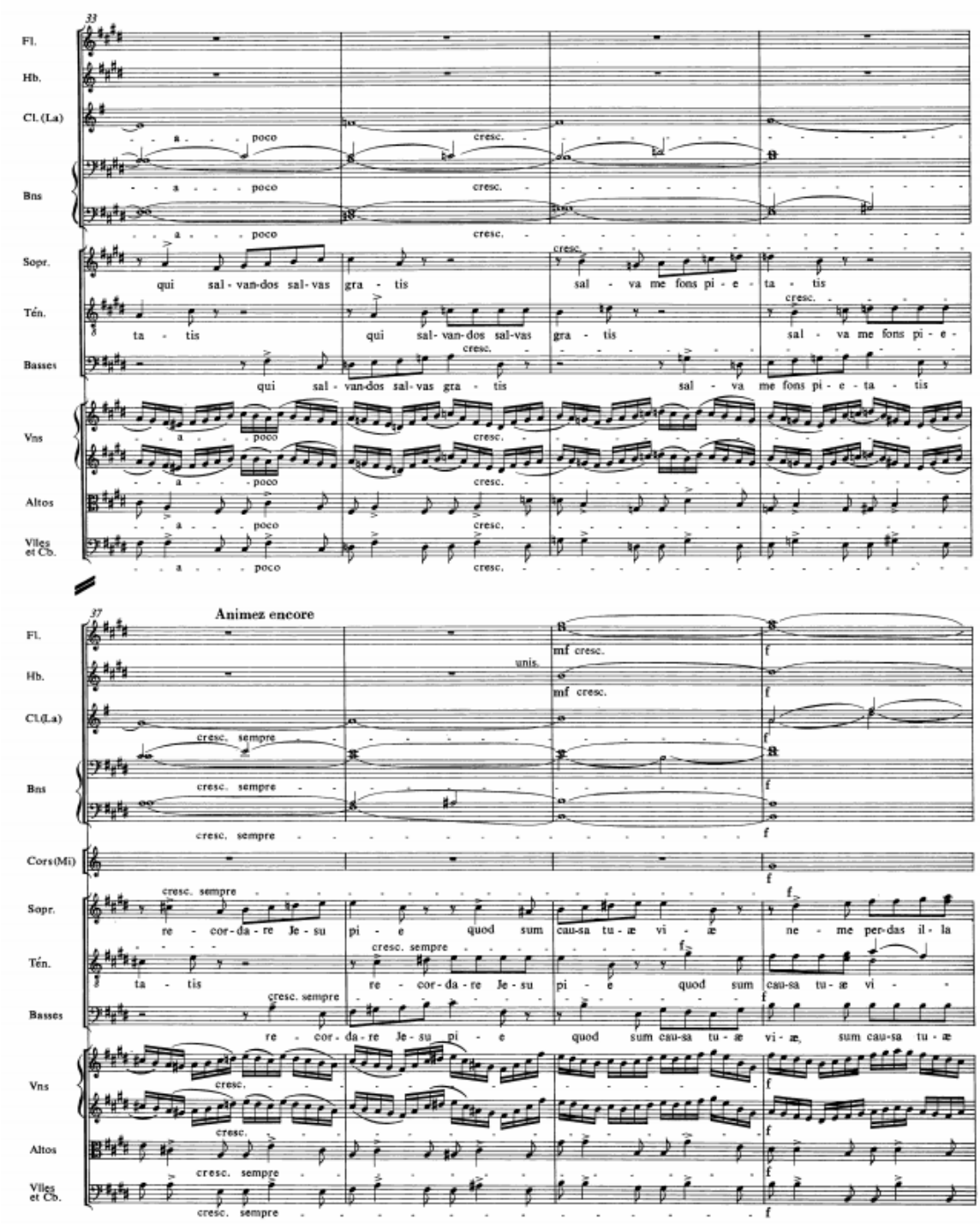


The *Rex Tremendae* movement also demonstrates Berlioz's wishes for a carefully monitored accelerando, where, from mm. 25-42, he gradually speeds up the tempo until "Le mouvement doit être devenu ici près du double plus animé qu'au commencement (♩ =132)" (The tempo here must nearly be double the tempo at the beginning (♩=132)). A conductor must be very careful not to allow the tempo to become too rapid too quickly, in order to achieve Berlioz's desired effect.

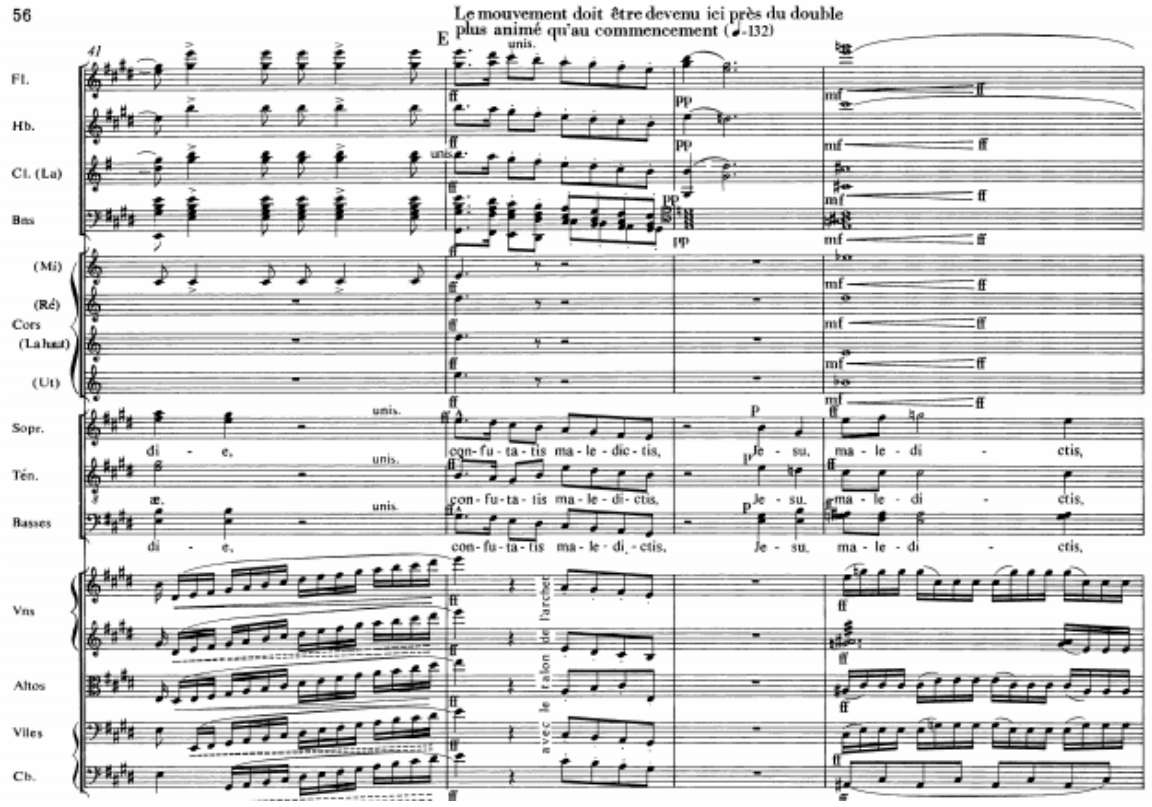
Example 2.36: ***Rex Tremendae,*** **mm. 24-42.**



Example 2.36 (continued).

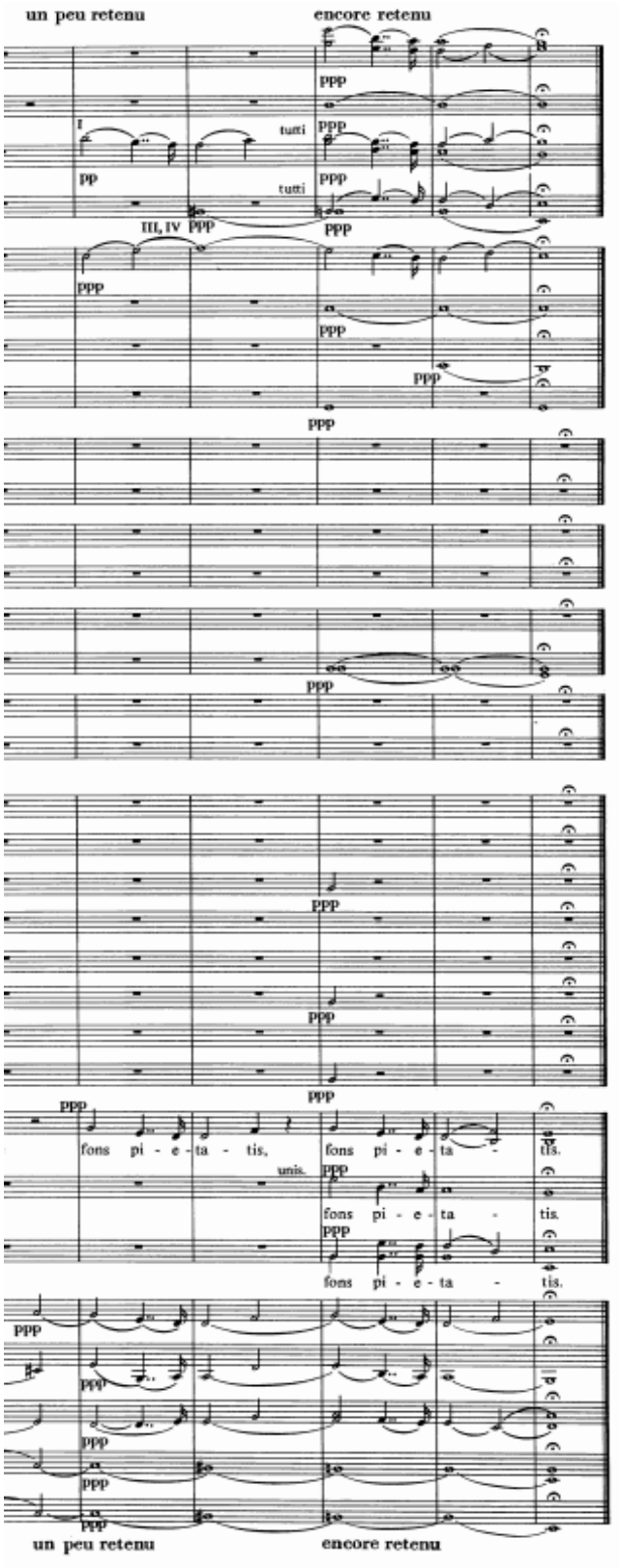


Example 2.36 (continued).



The end of the *Rex Tremendae* also contains a gradual ritardando. Again, pacing this ritardando is significant and structurally important, as this is the passage that in modified form returns in the *Agnus Dei*. Getting this tempo just right may assist the listener in being able to recall this moment when this music returns six movements later.

Example 2.37: ***Rex Tremendae,*** **mm. 106-11.**



2.8a Rehearsal Planning

In preparing such a large work, it is imperative that the conductor have a carefully thought out plan for how and when to rehearse the movements, especially when the orchestras and choirs come together as the rehearsal time can be extremely limited and governed by the union clock. Berlioz refers to the necessity for a conductor to have efficient rehearsal technique in the *Treatise.*

> [The conductor's] task is a complex one. Not only must he interpret the composer's intentions in works which the players already know, he must also implant that knowledge when the work is new to them. He must correct everyone's errors and shortcomings in rehearsal and organise his available resources so as to get the maximum benefit as rapidly as possible.[94]

To assist in this process, I have included a complete instrumentation chart, detailing which instruments, choristers and solos perform in each movement. If one is interested in doing an orchestra-descending rehearsal for the first one or two rehearsals, here is an order that would be possible to maximize rehearsal time for the players:

1. *Tuba Mirum*
2. *Rex Tremendae*
3. *Lacrimosa*
4. *Agnus Dei*
5. *Sanctus*
6. *Requiem et Kyrie*
7. *Offertoire*
8. *Dies Irae*
9. *Hostias*
10. *Quid Sum Miser*
11. *Quaerens Me*

Another option would be to have the chorus arrive earlier and rehearse the *Quaerens Me* prior to the orchestra's arrival. In this way, the women in the chorus could leave after the *Dies Irae* is rehearsed.

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[94] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 338.

Figure 2.2: Instrumentation Chart, *Grande Messe des Morts* (based on 3rd and final performing edition)

Performing Forces	Introit and Kyrie	Sequence						Offertory		Sanctus/Hosanna	Agnus Dei
	I. Requiem et Kyrie	II. Dies Irae	IIA. Tuba Mirum	III. Quid Sum Miser	IV. Rex Tremendae	V. Quaerens Me	VI. Lacrymosa	VII. Offertoire	VIII. Hostias	IX. Sanctus	X. Agnus Dei
4 Flutes	X	X	X		X		X	X	X (only 3)	X	X
2 Oboes	X	X	X		X		X	X		X	X
2 English Horns	X	X		X			X	X			X
4 Clarinets	X	X	X		X		X	X		X	X
4 Cornets										X	
12 Horns	X		X		X		X	X (only 4)		X	X
8 Bassoons	X	X	X	X	X		X	X		X	X
4 Ophicleides								X (only 2)		X	
16 Timpani			X		X		X				X
Tenor Drum			X								
Bass Drum			X		X		X			X	
4 Tamtams			X				X				
10 Cymbals			X				X			X (only 3 pairs)	
Chorus (SATTBB)	X	X	X	X (TTB)	X	X (a cappella)	X	X	X (TTBB)	X	X
Tenor Solo										X	
4 Solo Violins										X	
Violin I	X	X	X		X		X	X	X	X	X
Violin II	X	X	X		X		X	X	X	X	X
Viola	X	X	X		X		X	X	X	X (div. a4)	X (div. a4)
Cello	X	X	X	X	X		X	X	X	X	X
Bass	X	X	X	X	X		X	X	X	X	X
Orchestra to the North			X (4 Cornets, 4 Trmb. & 2 Tubas)		X (2 Cornets & 2 Trmb.)		X (4 Cornets, 4 Trmb. & 2 Tubas)				X (4 Trmb.)
Orchestra to the East			X (4 Tmpts. & 4 Trmb.)		X (2 Tmpts. & 2 Trmb.)		X (4 Tmpts. & 4 Trmb.)				X (4 Trmb.)
Orchestra to the West			X (4 Trmpts. & 4 Trmb.)		X (2 Tmpts. & 2 Trmb.)		X (4 Trmpts. & 4 Trmb.)		X (4 Trmb.)		X (4 Trmb.)
Orchestra to the South			X (4 Trmpts., 4 Trmb. & 4 Oph.)		X (2 Tmpts., 2 Trmb. & 2 Oph.)		X (4 Trmpts., 4 Trmb. & 4 Oph.)		X (4 Trmb.)		X (4 Trmb. & 4 Oph.)

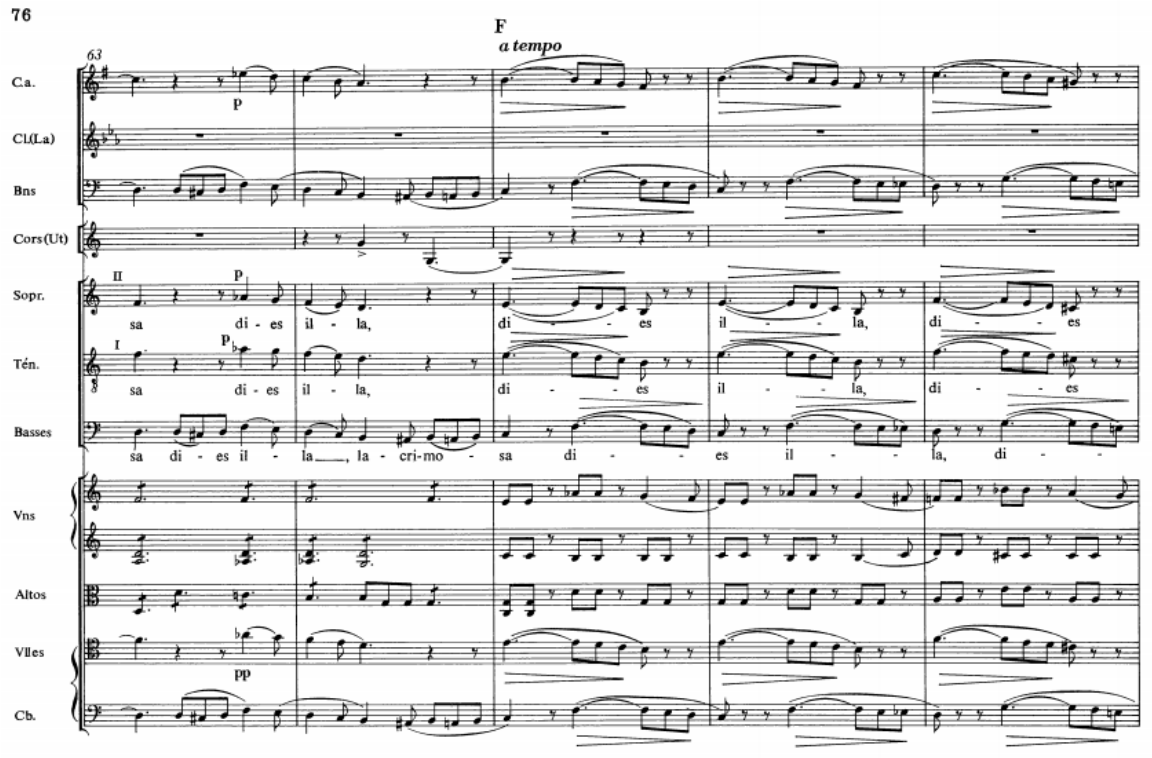
2.8b Common Tempo Mistakes Made by Conductors

In listening to several recordings, it has been discovered that some conductors have performed the piece with disregard or even *in contradiction* to what the score indicates. For diplomatic reasons, I will not share which conductors or which recordings have made said errors, but I will bring them to your attention so you can avoid making the same mistakes.

The first obvious mistake I discerned happens at the onset of the *Tuba Mirum.* Berlioz indicates, "Une mesure de ce mouvement équivant à deux du mouvement precedent". (One measure of this tempo is equal to two of the preceding tempo). In other words, the tempo should be twice as slow. In one recording I heard, the conductor actually sped up and did the tempo *twice as fast*.

A common tempo mistake occurs in the *Lacrimosa*. With the introduction of the second theme, Berlioz indicates for the tempo to be a little slower, which is usually adhered to. Where the problem lies in more than one recording is where the previous tempo is resumed. While it perhaps makes logical sense for the previous tempo to be resumed at the beginning of the "Pie Jesu" section, this is not what Berlioz indicates in the score. Instead he indicates for the *a tempo* to happen much sooner, in bar 65. The result of doing this tempo marking correctly, is that this calmer section is underpinned by a feeling of heightened agitation and anxiety.

Example 2.38: *Lacrimosa,* mm. 63-67.

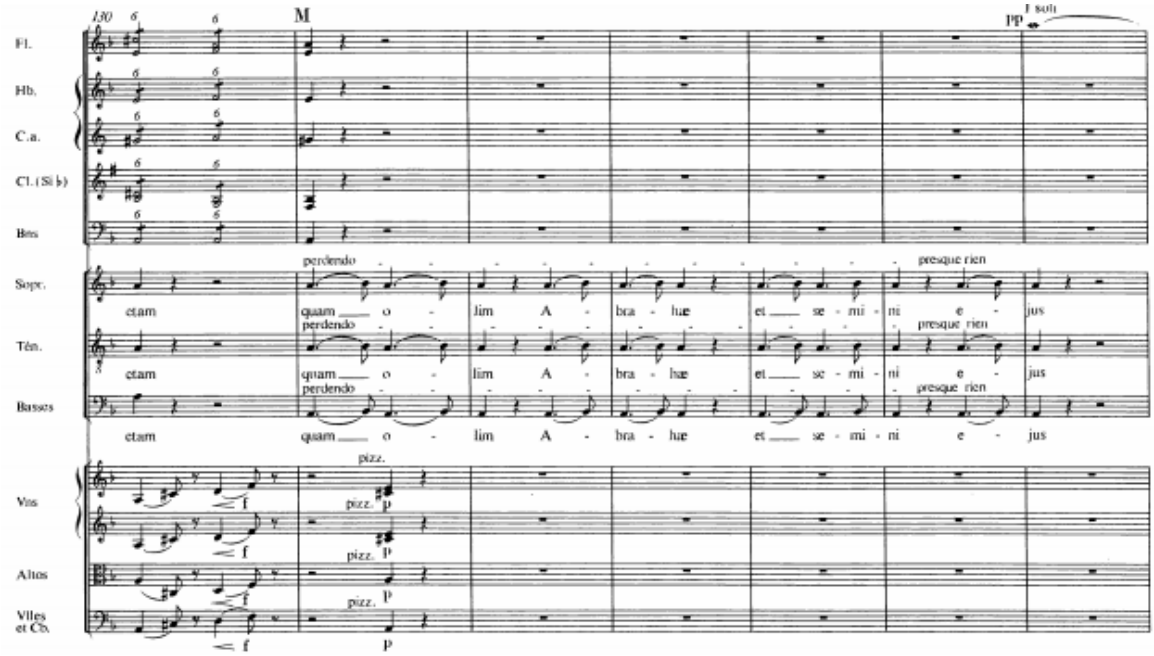


Interestingly, at the return of the second theme in m. 125, Berlioz gives no indication to slow the tempo down, and consequently there is no *a tempo* indication later in the passage. While this may have been an oversight, one might conjecture that in the earlier passage, the ultimate day of judgement was further off and not as imminent. But here, with the impending horror getting ever nearer, perhaps Berlioz did not wish for the tempo to slow down, thus giving momentum to the music which is now hopelessly streaming forward to its inevitable and terrifying apotheosis.

Another common mistake that is heard frequently in recordings occurs at letter M in the *Offertoire.* Berlioz indicates in the choral parts "perdendo" and "presque rien". I have heard several recordings where the tempo slows down, but these terms do not apply to tempo, but rather dynamics. "perdendo" means "gradually dying away", and "presque

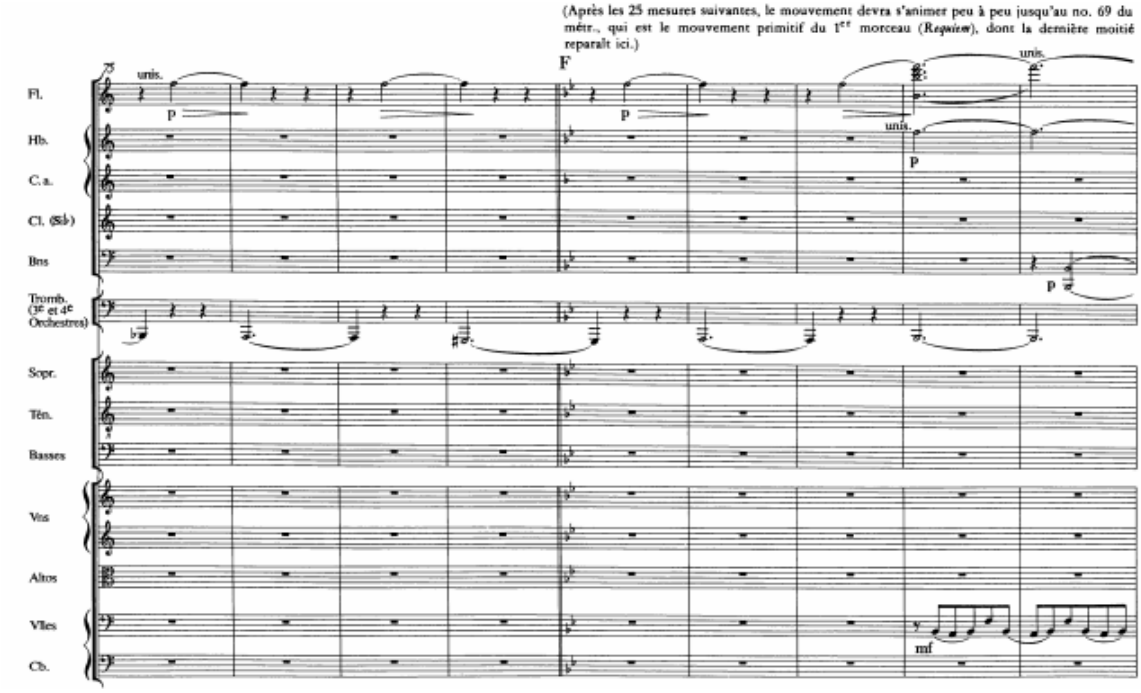
rien" means "almost nothing". It is a stunning effect to hear the closing moments of this passage sung in a hushed *sotto voce* before the illuminating salvation comes from above.

Example 2.39: *Offertoire,* mm. 130-36.



The last place where the most common tempo mistakes occur is in the *Agnus Dei*, at the return of the material from the 1st movement, in m. 79 ff. Berlioz here is extremely specific about the way in which the tempo should be paced here; "Après les 25 mesures suivantes, le movement devra s'animer peu à peu jusq'au no. 69 du métr., qui est le mouvement primitif du 1er morceau (*Requiem)*, dont la dernière moitié reparaît ici." (After the following 25 measures, the tempo will gradually be increased to ♩=69, the original tempo of the first movement (*Requiem),* of which the last half appears here).

Example 2.40: *Agnus Dei,* mm. 75-83.



Many recordings have begun a return of the first tempo too soon, instead of gradually building in speed, taking away from the dramatic build to the reiteration of the all-important "Requiem aeternam" motive which appears in mm. 111-116, and again in mm. 130-141.

Berlioz was a masterful composer and orchestrator, and understood the capabilities and limitations of the chorus and orchestra in a way that few composers ever have. As much as possible, it is the responsibility of the conductor to remain faithful to Berlioz's original intentions and bring all of the elements of the composition to its highest fruition in performance.

Chapter 3: Berlioz's Rhetorical and Drama-Liturgical Concept

3.1 Berlioz's Reorganization of the Requiem Text

Edward T. Cone in "Berlioz's Divine Comedy: The *Grande Messe des Morts*", points out alterations in the text Berlioz made in his *Grande Messe*, versus the traditional liturgical Requiem text. Cone is right when he states, "The nature of Berlioz's overall dramatic conception is revealed first of all by his departures from the liturgical text."[95] David Cairns eloquently states the result of this textual reorganization:

> The remodeled text becomes the "libretto" of "a special kind of music-drama", a commemorative service of the dead within whose ritual frame we are made to share "the emotional experiences of a contemplative auditor attending [the mass] – one who, allowing his imagination full play, visualizes himself as present at the wonderful and terrible scenes described, and who returns to reality at the conclusion of the service with a consequent sense of catharsis.[96]

But if a careful investigation of Berlioz's setting of the text is to be conducted, then one should consider Berlioz's original textual conception. It must be kept in mind that several revisions to the text occurred at least a decade after the work's first appearance. It was not until Ricordi's 2nd edition in 1867, a full three decades later, that we have the text of the *Tuba Mirum* replacing the inserted *Et Iterum Venturus est* text of the *Resurrexit* in the *Grande Messe*. While this change was approved by the composer, and the new text basically retains the vision and terror of the final day of judgement, there is merit in remembering Berlioz's original textual choice. The decision to analyze Berlioz's original libretto makes even more sense in light of what Berlioz himself said about the *Iterum Venturus est* in a letter dated from 1825; it provides valuable insight into how Berlioz was determinedly aiming to dramatically portray the apocalypse:

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[95] Edward T. Cone, "Berlioz's *Divine Comedy*: the *Grande Messe des morts*," *19th-Century Music* 4 no. 1 (1980): 4.

[96] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness*, *1832-1869*. (Berkeley & Los Angeles, CA: University of California Press, 2000), 138.

> ...In the *Iterum Venturus*, after the announcement of the Last Judgment by all the trumpets and trombones on earth, the choir of terrified humans is deployed. Oh God, I swam in this stormy sea, I swallowed a tide of sinister vibrations. I didn't want to delegate to another soul the responsibility of gunning down my audience, and after announcing, by a last blast of brasses, that the moment for tears and gnashing of teeth had come, I threw in such a violent stroke of the tam-tam, that the whole church quaked. It isn't my fault if the ladies in particular didn't think they were at the end of the world.[97]

Another smaller textual change occurs in stanza 12 in the *Quaerens Me* movement. Berlioz musically sets the "culpa rubet vultus meus" text (my face blushes with guilt) in the autograph and 1st edition, but this passage was later removed in 1852. Holoman states that Berlioz was concerned with the rhythmic figure used on the text, as it resulted in a syllabic faulty declamation. Musically and rhetorically, Berlioz must have ultimately felt that the passage was dispensable with regards to the dramatic flow or overall form of the work. Lastly, Berlioz chose to remove from the music in the 1st edition a verse present in the autograph of the Offertory, "de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum." This omission is explored in the ensuing rhetorical analysis. A table below compares the traditional Requiem text with Berlioz's altered treatment. The numbering of the stanzas in the right column refers to the numbering of the original Sequence text, and italics refer to Berlioz's personalization of the text.

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[97] Kern D. Holoman, "Autograph Music Documents of Hector Berlioz, c. 1818-1840" (PhD diss., Princeton University, 1974), 239. Revised as *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c. 1818-1840.* Ann Arbor: UMI Research Press, 1980.

Table 3.1: The Traditional Requiem Text Compared with Berlioz's Altered Setting[98]

Liturgical Text	Berlioz's Version
Requiem et Kyrie	
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Same as liturgical text
Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem.	Same as liturgical text
Exaudi orationem meam, ad te caro veniet.	
Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.	Requiem aeternam, dona defunctis Domine, Et lux perpetua luceat eis. Requiem aeternam dona eis Domine, et lux perpetua luceat eis.
Kyrie eleison, Christe elesion, Kyrie eleison.	Same as liturgical text
Dies Irae	
1. Dies irae, dies illa solvet saeclum in favilla, teste David cum Sibylla.	1. Same as liturgical text (teste David cum Sibylla does not occur until stanzas 1 and 2 are concurrently sung)
2. Quantus tremor est futurus quando judex est venturus cuncta stricte discussurus.	2. Same as liturgical text (like stanza 1, cuncta stricte discussurus does not occur until stanza repeats.) Stanza one repeats without line 3. 1 and 2 appear simultaneously, now with both stanzas containing line 3. Stanza 2 appears in its entirety.
3. Tuba mirum spargens sonum per sepulchra regionum coget omnes ante thronum.	Et iterum venturus est cum gloria, judicare vivos et mortuos: Cujus regni non erit finis. (Changed to *Tuba Mirum* in 1867)
4. Mors stupebit et natura, cum resurget creatura, judicanti responsura.	4. Same as liturgical text

[98] Reproduced with additions, from Edward T. Cone, "Berlioz's *Divine Comedy*: the *Grande Messe des morts*," *19th-Century Music* 4 no. 1 (1980): 5-7.

Table 3.1: (continued).

5. Liber scriptus proferetur, in quo totum continetur unde mundus judicetur.		5. Same as liturgical text
6. Judex ergo cum sedebit quidquid latet apparebit, nil inultum ramenebit.		6. Same as liturgical text
		4. Stanza 4 is repeated. Movement ends with first line, stanza 4.
	Quid Sum Miser	
7. Quid sum miser tunc dicturus? Quem patronum regaturus, cum vix justus sit securus?		7. Quid sum miser tunc dicturus? quem patronum rogaturus, cum vix justus sit securus?
		9. Recordare pie Jesu, quod sum causa tuae viae,
		ne me perdas illa die.
		17. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.
	Rex Tremendae	
8. Rex tremendae majestatis, qui salvandos salvas gratis, salva me fons pietatis.		8. Same as liturgical text
9. Recordare Jesu pie, quod sum causa tuae viae, ne me perdas illa die.		9. Same as liturgical text
		16. Confutatis maledictis, (Jesu) flammis acribus addictis,voca me-- *From Offertory Text:* et de profundo lacu, Libera *me* de ore leonis ne *cadam* in obscurum. Ne absorbeat *me* tartarus. 8. line 2, line 3, salva me, 8. line 1, salva me 8. o line 1, salva me, fons pietatis.
	Quaerens Me	
10. Quaerens me sedisti lassus, redemisti crucem passus, tantus labor non sit cassus.		10. Same as liturgical text
11. Juste judex ultionis, donum fac remissionis, ante diem rationis.		11. Same as liturgical text
12. Ingemisco, tamquam reus:		12. Ingemisco tanquam reus.

Table 3.1: (continued).

culpa rubet vultus meus:		(autograph and 1st edition have line 2, omitted in 1853-Holoman)
supplicanti parce Deus.		Supplicanti parce Deus.
13. Qui Mariam absolvisti,		Stanzas 10 and 14 occur simultaneously,
Et latronum exaudisti, mihi quoque spem dedisti.		same as liturgical texts
14. Preces meae non sunt dignae: Sed tu bonus fac benigne, Ne perenni cremer igne.		13. Same as liturgical text, stanza 13
15. Inter oves locum praesta, Et ab haedis me sequestra, statuens in parte dextra.		15.Same as liturgical text
16. Confutatis maledictis,		(In Rex Tremendae, less cum benedictis)
flammis acribus addictis,		
voca me cum benedictis.		
17. Oro supplex et acclinis, cor contritum quasi cinis, gere curam mei finis.		(In Quid Sum Miser)
	Lacrimosa	
18. Lacrimosa dies illa, qua resurget ex favilla,		18. Same as liturgical text
19. Judicandus homo reus. Huic ergo parce Deus.		19. Line 2 omitted
20. Pie Jesu Domine, dona eis requiem.		20. Pie Jesu Domine, Dona eis requiem aeternam.
		Stanzas 18 and 19 Line 1 are repeated to the end of the movement.
	Offertoire	
Domine Jesu Christe, Rex gloriae libera animas omnium fidelium defunctorum		Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu:		de poenis inferni-- Domine, libera eas de poenis inferni, et de profundo lacu,
libera eas de ore leonis, ne absorbeat eas tartarus, ne cadant in obscurum.		libera eas (de ore leonis, ne absorbeat eas tartarus, Ne cadant in obscurum—in autograph, removed in 1st edition)
Sed signifer sanctus Michael repraesentet eas in lucem sanctam:		Et sanctus Michael signifer repraesentet eas in lucem sanctam

Table 3.1: (continued).

Quam olim Abrahae promisisti, et semini ejus.	quam olim Abrahae Et semini ejus promisisti.
	Domine Jesu Christe. Amen.
Hostias	
Hostias et preces tibi, Domini, laudis offerimus:	Hostias et preces tibi laudis offerimus:
tu suscipe pro animabus illis, quarum hodie memoriam facimus:	suscipe pro animabus illis, quarum hodie memoriam facimus.
	(both stanzas repeat)
fac eas, Domine, de morte transire ad vitam. Quam olim Abrahae promisisti, et semini ejus.	Text omitted
Sanctus	
Sanctus, Sanctus, Sanctus,	Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth. Pleni sunt coeli et terra gloria tua.	Deus Sabaoth. Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.	Same as liturgical text
	(both stanzas repeat)
Agnus Dei and Communion	
Agnus Dei, qui tollis peccata mundi, dona eis requiem. (2x)	Agnus Dei, qui tollis peccata mundi, Dona eis requiem, requiem sempiternam.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.	Agnus Dei, qui tollis peccata mundi, Dona eis requiem, requiem sempiternam.
Lux aeterna luceat eis, Domine cum sanctis tuis in aeternum: qui pius es.	Te decet hymnus Deus in Sion, et tibi reddetur votum in Jerusalem Exaudi orationem meam, omnis caro veniet.
Requiem aeternam dona eis Domine,	Requiem aeternam dona defunctis Domine,
et lux perpetua luceat eis.	Et lux perpetua luceat eis.
	Requiem aeternam, dona eis requiem, dona eis Domine, et lux perpetua luceat eis,
	cum sanctis tuis in aeternum Domine, quia pius es. Amen (Sevenfold).

3.2 Rhetorical and Drama-Liturgical Implications from Reorganized Text

Because Berlioz was so fascinated by the dramatic flair of the Requiem text, he took care at nearly every turn to musically depict the drama or the emotion of the moment. Throughout the ensuing discourse, there are periodic musical examples included, but to gain the most insight from this section it is best if the reader utilizes a score alongside this chapter. Providing musical examples for every instance of rhetoric discussed below would in essence require reproducing the entire score, which from a reading standpoint would make the prose overly fragmented.

The first two movements of Berlioz's *Grande Messe* retain the liturgical ordering of text for the most part and at an initial glance seems to be straightforward. But the fashion in which these texts are set begin the underlying drama and teleological flow of the *Grande Messe* as a whole.

3.2a Requiem et Kyrie

The opening scales and g-minor key create a funerary processional atmosphere laden with grief. The first declamation of the "Requiem aeternam" text of the basses commences with a dark descending MM7 sonority. This descent is juxtaposed against a countersubject where each syllable of the text is separated by a rest painting breathlessness and grief, which echoes the Italian Renaissance tradition exemplified by composers such as Monteverdi and Gesualdo. This character of yearning and pain is further enhanced by the countersubject being a chromatic descending line. The layering in each voice part (STB) of the subject (S) and countersubject (CS) in mm. 26-41 can be seen in the subsequent table:

Table 3.2: Contrapuntal Organization, *Requiem et Kyrie,* mm. 26-41.

m.	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41
S	S---------- CS----------															
T	CS---------- S----------															
B	S---------- CS---------- S(a)----------															

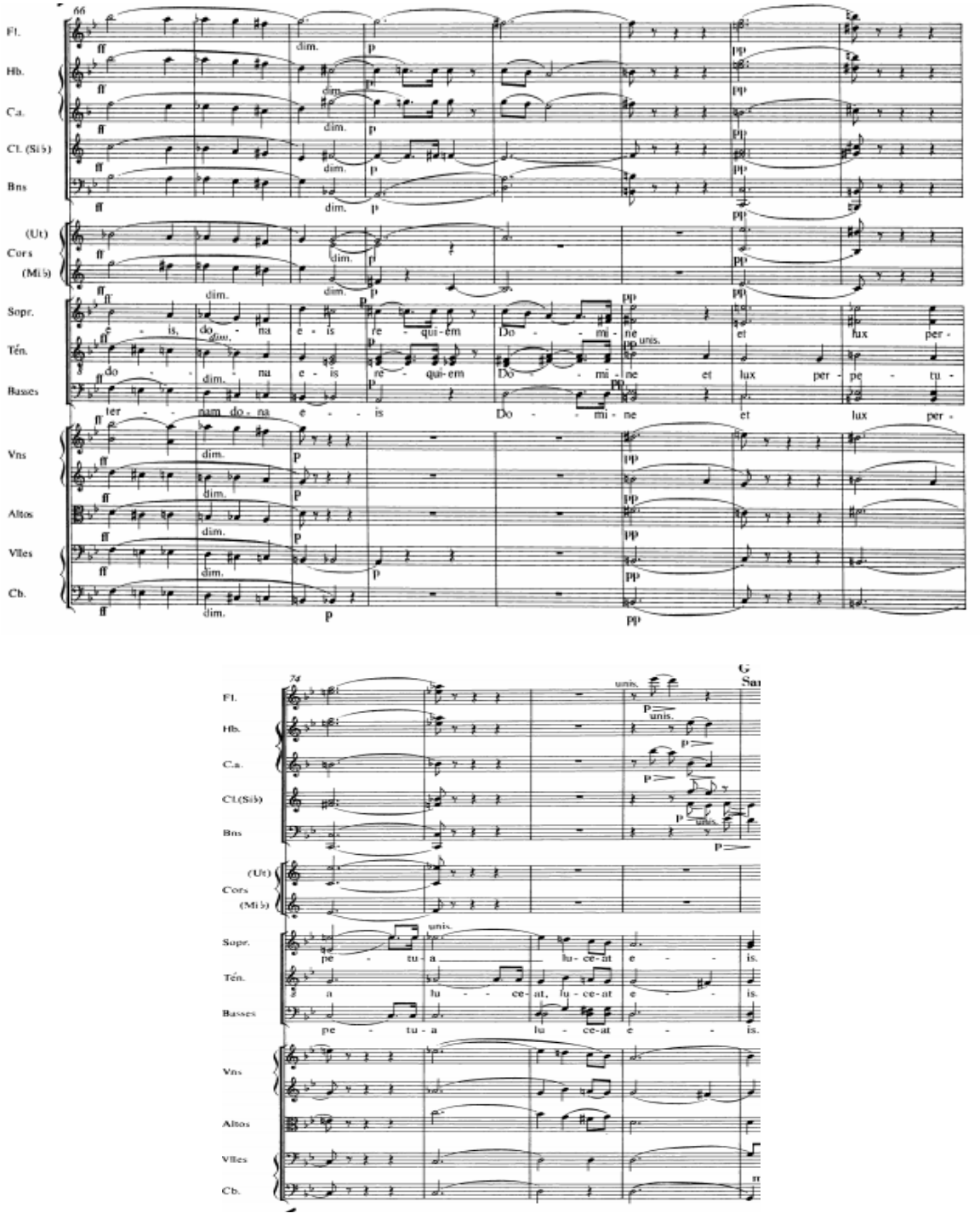
S(a) indicates an abridged subject.

Following this dark opening, where the remote and sinister key of e-flat minor in m. 36 is established, the comparatively luminous key of B-flat major appears in m. 41 over a dominant F-pedal point. The atmosphere changes from somber to prayer-like, providing a sense of hope and peace for the first time in the *Grande Messe*. Here, the sopranos provide a celestial descant against the lyrical theme of the tenors, while the basses assert an F-pedal point until m. 49. (See Example 2.26)

In a brilliant stroke, with the resolution and arrival of B-flat major in m. 55, comes not a sense of repose, but rather, a fortissimo thrusting into a restatement of the opening material, quite possibly depicting a rejection of the hopeful prayers of the supplicant, and now there is an added sense of urgency. The opening subject of "Requiem aeternam" is contrapuntally set against the melody of what will be "Christe eleison" in the final section of this opening movement. The breathless and rapid reiterations of "dona eis" of the chorus act as a desperate plea for Christ's mercy. Also in m. 72, for the first time in the movement, the text "et lux perpetua luceat eis" appears. Its tonality and relationship to the previous material, with the remote chords of C-major, B-major, and A-flat major are striking, as if the beam of light cutting through the darkness is itself being portrayed. It is important to note that the A-flat major harmony here in first

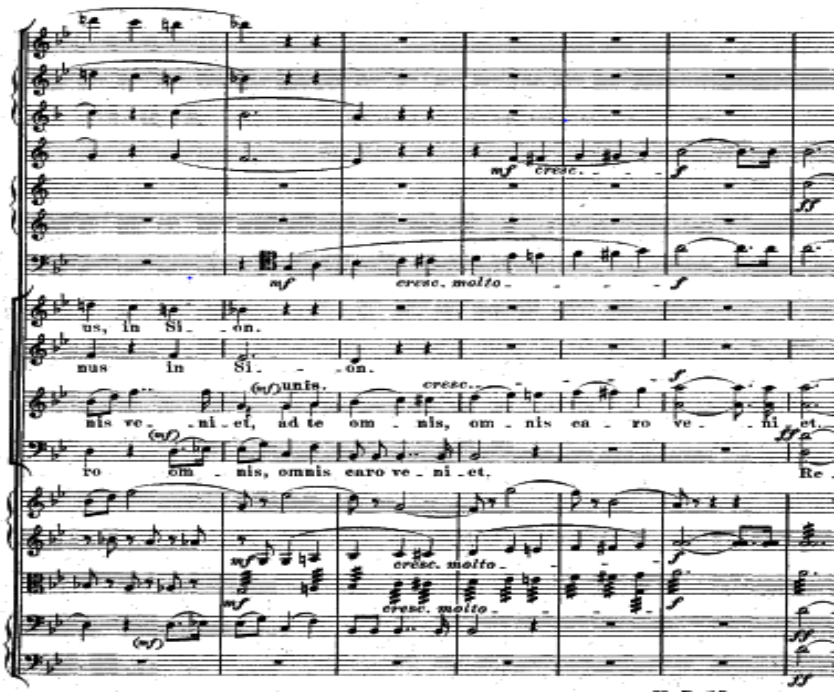
inversion (Neapolitan 6^{th}) will reoccur in root position later in this movement. Upon this reappearance of the A-flat major chord in root position, the harmony signals a moment of structural significance.

Example 3.1: ***Requiem et Kyrie,*** **mm. 66-78.**

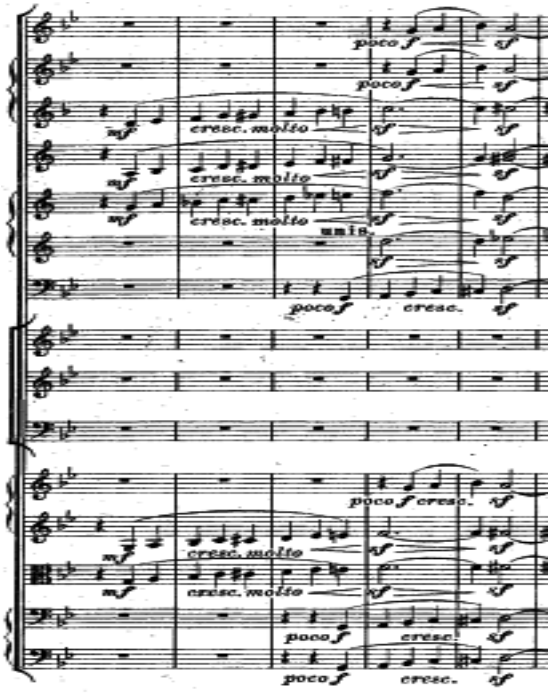


Following the cadence on g-minor in m. 78, we are swiftly yet subtly moved by the cellos once again to the key of the relative major, B-flat, for the presentation of the text, "Te decet hymnus Deus in Sion et tibi reddetur votum in Jerusalem. Exaudi orationem meam ad te omnis caro veniet." It is noteworthy that Berlioz only sets the "Te decet hymnus" text twice (mm. 83-86 and mm. 101-106), but spends much more time emphasizing and reiterating the text, "exaudi orationem meam" multiple times (mm 90-101). Rhetorically, this can be seen as a continuation of the idea of the desire of the survived begging for mercy to have their prayers and supplications heard. The rising tenor line, "ad te omnis caro veniet" in mm. 105-111 is laden with meaning, since its stepwise ascending pattern reflects the ascent to God to whom all flesh shall come. Notice the notes of the scales in the tenor line here, doubled by the bassoons, second violins and violas, are exactly identical to the scale of the orchestral opening in mm. 13-16.

Example 3.2: *Requiem et Kyrie* mm. 105-11.

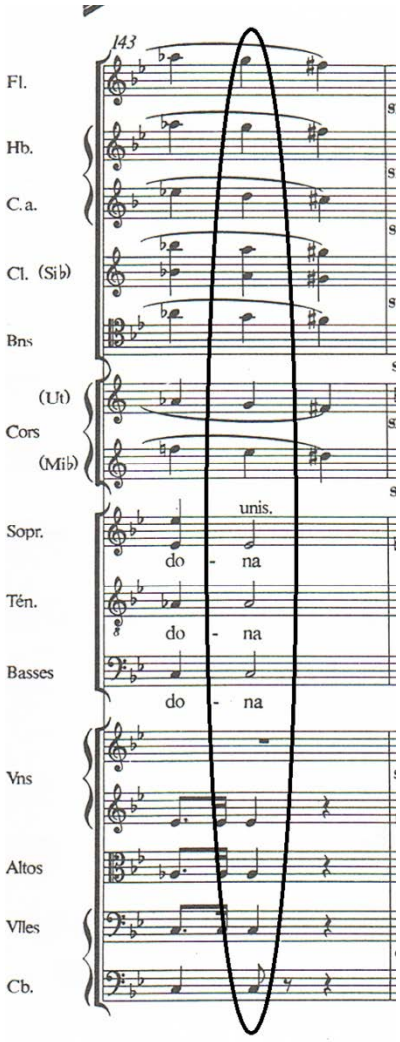


Example 3.3: *Requiem et Kyrie,* mm. 13-16.



Once again, the first theme from the opening of the *Grande Messe* returns, this time with the added text, "defunctis Domine," specifically referencing the deceased. In this passage, Berlioz incessantly repeats the text "et lux perpetua luceat eis," reiterating the concept of begging for mercy by providing perpetual light. Interestingly, it is not until the first theme reappears in m. 129 that the opening countersubject also reappears. In m. 143, we have another appearance of the Neapolitan-6th harmony, A-flat major, but notice that on the second beat it morphs briefly into a MM7 harmony. As stated before, this particular chord will have cosmic significance later in the movement.

Example 3.4: ***Requiem et Kyrie,*** **m. 143.**

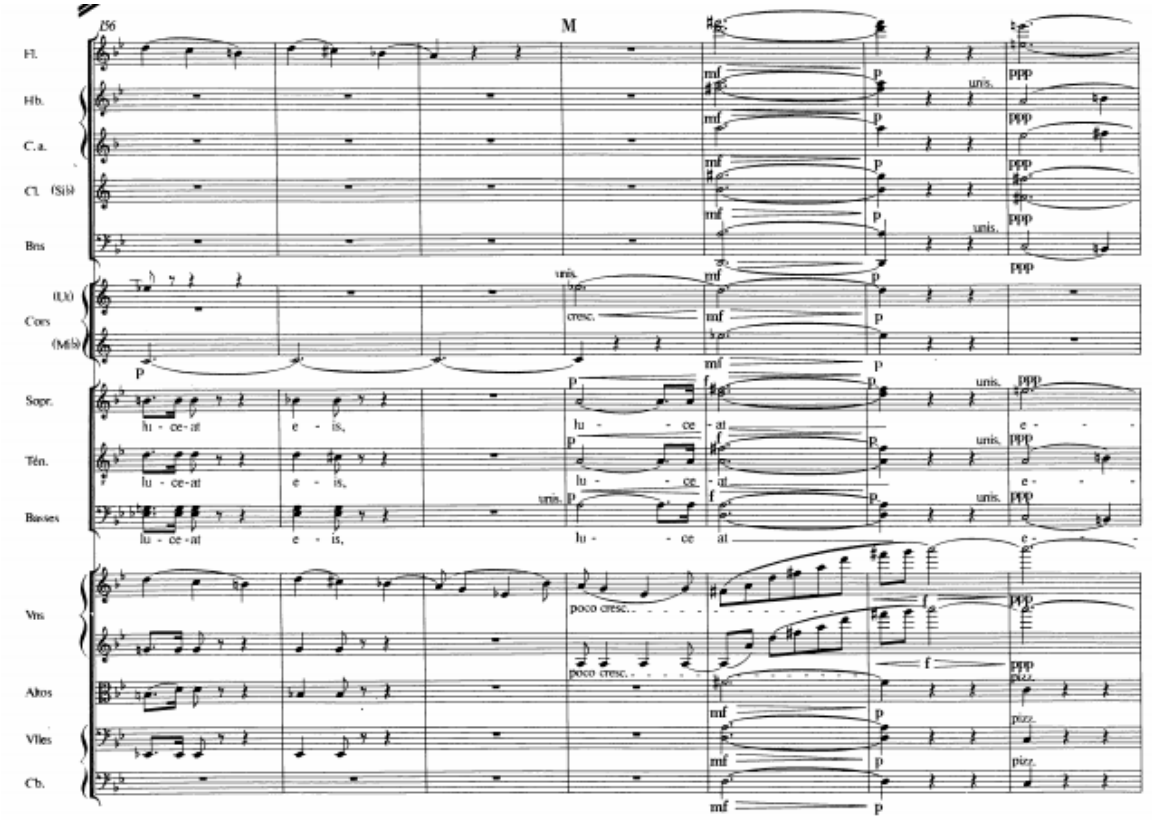


In mm. 148-151, the text "et lux perpetua" is set on a single pitch, and then repeated and harmonized at the minor third. This foreshadows the chant-like reiterations of the "Kyrie eleison" text which is to come. The introverted and speech-like petitions for mercy consequently continue forward without ceasing.

Out of the quiet dark previous measures, comes a luminescent prominent D-major harmony in mm. 159-161, a very visceral and real painting of the light which pours forth on the text "luceat". Even though markedly different in character, this is not entirely unlike Haydn's direct portrayal of light in *Creation.* Here, Berlioz employs a denser

orchestration. The sopranos leap a dramatic major 6th on the second syllable of "luceat" to further create the dramatic contrast. The entire orchestra and choir fades while the violins ascending to the heavens grow in strength in mm. 160-161.

Example 3.5: *Requiem et Kyrie,* mm. 156-61.

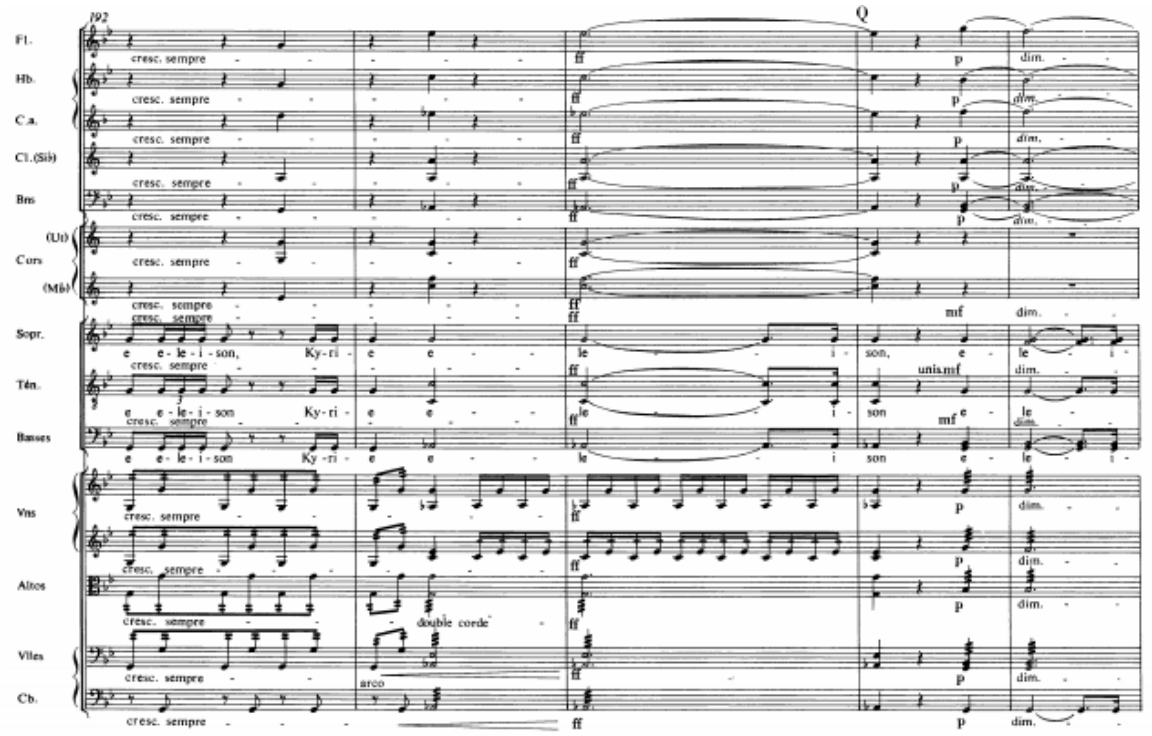


The intensity of the light dies away following m. 165, so that by m. 170 the introverted yet inwardly desperate pleas of the Kyrie may commence.

Beginning in m. 171, the hushed awe of the "Kyrie eleison" begins. Reiterated on a single note, the "Kyrie" text is imbued with both a feeling of chant and fearful prayer. The entirety of this opening movement revolves around the need for mercy, and now this plea is expressed forthright, on a single note, G, without accompaniment, save the interspersed quarter note chords of pizzicato strings. The fermata on the rest occurring in m. 173 should not be taken lightly. Note that each subsequent time the text changes

from “Kyrie” to “Christe” and then back, the phrases are concluded by fermati. Perhaps these fermati signify the awaiting of an answer of hope and reconciliation. When the music does continue, the “Christe Eleison”, a chromatic descending line, derived from the countersubject of the opening, and presented by the violins first in mm. 57-59, hardly seems hopeful. In fact, the text is laden with pain and grief, as if the horror and terror which is to unfold in the next movement is already known to the supplicant. The realization of the horror and the need for mercy becomes apparent following m. 184. Here the “Christe Eleison” text and motive begins to expand and is treated imitatively, leading to the “Kyrie” reiterations in m. 189. The octave-leaping tremolo strings surrounding the “Kyrie” text can be viewed as the fear and trepidation the supplicant experiences while begging for God's mercy. To further demonstrate the fear imbued in this section, the syncopated pizzicato bass in mm. 190-192 are a rhetorical representation of the restless pounding of the heart of the supplicant. This tension inevitably leads to the central crisis chord and emotional climax of the movement, a forcefully dissonant fortissimo arriving on an A-flat MM7 chord in m. 194. As stated earlier, this chord has been foreshadowed throughout the movement, and it should be no surprise that the “Requiem aeternam” motive at beginning of the movement which melodically outlines a MM7 chord returns as a harmonic entity at the climax of the first movement.

Example 3.6: *Requiem et Kyrie,* mm. 192-96.

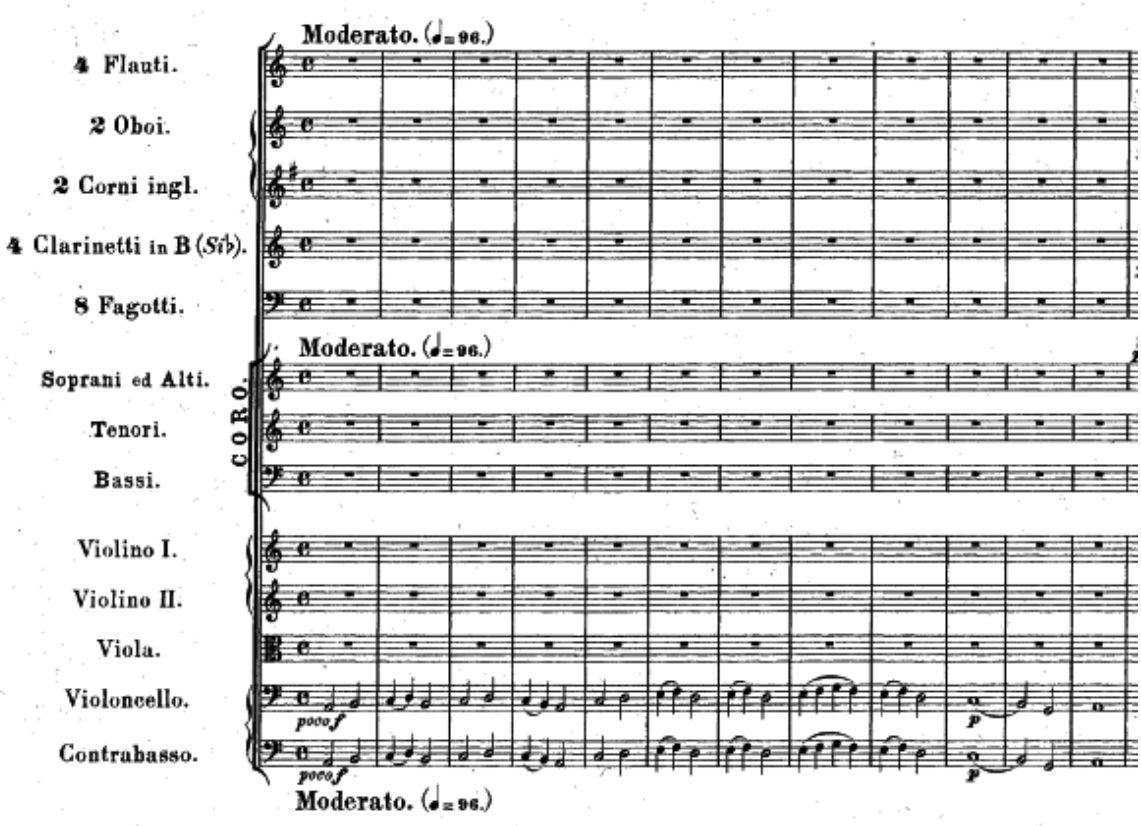


What is telling here is that this most desperate cry of the "Kyrie eleison" text is not followed by a fermata, but just a brief quarter-note rest. It is as though the supplicant wishes to mentally dispel as quickly as possible the horrific nature of the impending doom, continuing in the hope that the dreadful day of judgement might somehow be circumvented. However, the convulsive tremolo of the strings continuing in mm. 195-201 makes apparent that the cause of fear and trepidation cannot be avoided. The brooding bass line in mm. 200 to the end, reflective of the opening rising scales of the movement, as well as incorporating the chromatic descent line, bring this opening movement to a dark end. The hope of salvation and being spared is rejected, and what remains is the inevitable unfolding of the apocalyptic events which are to follow.

3.2b Dies Irae

What follows in the next movement is one of the most graphic and telling portrayals of the Last Judgement in music. A foreboding chant-like melody introduced in the cellos and basses in mm. 1-12 acts as a ground bass for much of the *Dies Irae* leading up to the *Tuba Mirum*. This brooding A-Aeolian melody characterized by steps and, at most the leap of a 3rd, rhetorically paints the ominous atmosphere before the storm.

Example 3.7: *Dies Irae,* mm. 1-12.



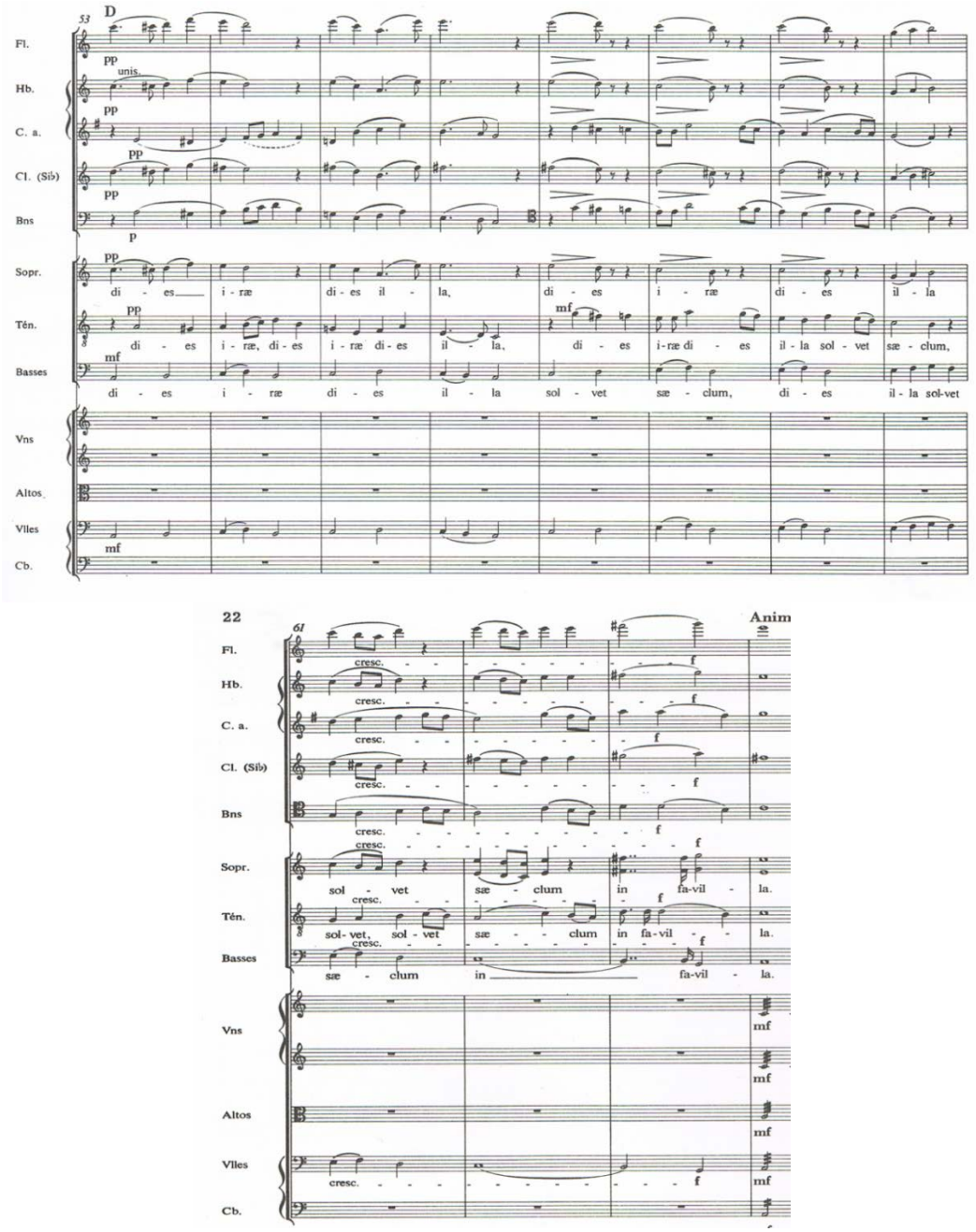
When the winds and sopranos enter in m. 13, it is a radically different color, as if coming from another world (See Example 2.3). Berlioz in this passage sets the *Dies Irae* text with masterful poignancy, as the sopranos are scarcely able to finish one or two words without the need to breathe, as though terrified to utter or acknowledge the existence of the imminent horror and despair. The sopranos crescendo in audible despair

to the word “favilla” portraying the end to which the earth shall come. In mm. 25-36, the opening melody of the movement reappears in the cellos and choral basses, the underpinning line upon which all of the destruction and ghastliness will unfold. Meanwhile, the tenors, accompanied by the plaintive tone of solo bassoons, weave their own lament in counterpoint to the ground bass line, again dynamically building to the word, “favilla”. Another bass line is introduced in mm. 37-40, which also contributes significantly to the continuing fabric of the movement. Notice that the text sung here by the basses crescendos to the word “tremor”; the words Berlioz has chosen to highlight dynamically in this movement to this point are “embers” and “trembling”. Whereas the first statement of this text is somewhat emphatic, the winds and sopranos echo it softly and with trepidation in mm. 41-44. Once more, the melodic line from mm. 37-41 returns, reiterating “tremor” as the most significant word. In an inspired stroke in mm. 49-52, the entire text of “quando judex est venturus” over the same bass melodic line is constructed with one continuous crescendo, in essence highlighting and pointing to the onslaught and cataclysmic destruction which will occur in the *Tuba mirum*. It is important at this point to remember the original text of the *Tuba mirum*, “Et iterum venturus est cum gloria judicare vivos et mortuos”. “Quando judex est venturus” states when the judge shall come; “Et iterum venturus est” originally presented at the onset of the *Tuba mirum* demonstrates in what manner the judge appears.

In another magnificent moment, Berlioz presents three previous musical ideas at one time in mm. 53-64. The stuttering and breathless soprano line from mm. 13-25, the plaintive cry of the tenors in mm. 25- 36, and the brooding and foreboding bass line from the very opening appear simultaneously, creating at one time the entire complex of

emotional scope presented thus far. It is though a crowd of different people are watching and reacting to the apocalypse, or perhaps one person is experiencing all of these emotions concurrently – terrified, screaming or unable to speak, maybe only being able to utter a futile cry, or gloomily resigning themselves to the impending doom.

Example 3.8: *Dies Irae,* mm. 53-64.

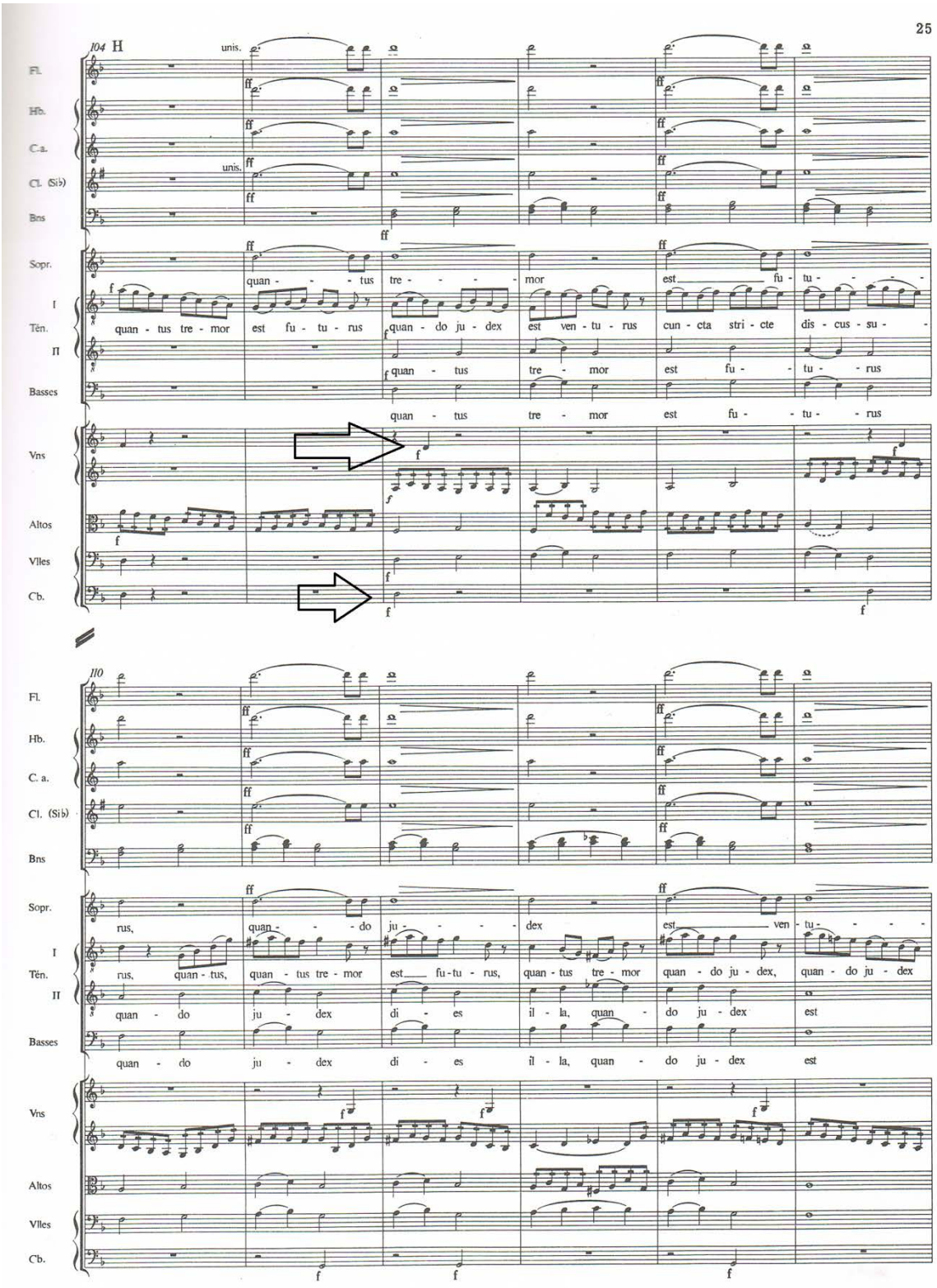


The first of three ascending scales leading the music towards the *Tuba mirum* follows this emotional crisis. Appropriately enough, the music in m. 65 settles into the caliginous key of b-flat minor. The texture here continues to thicken, and once again, the opening bass line and the bass line in mm. 37-40 doubled by the choral basses underpins the music. The sopranos doubled by winds utter the "Dies Irae" text in a declamatory, trumpet-like fashion. The entire text is sung on either a repeated B-flat or E-flat, with the exception of the word "favilla", at which they separate to a three-part harmony, once again highlighting the "embers" of the apocalypse. Also, most of the movement to this point has been characterized by steps or small leaps. But starting in m. 72, this linearity is juxtaposed against an extremely angular, continuously leaping line in the tenors. The tenor line here can represent the screams and wails of the condemned for God's mercy, the high notes of these screeches reaching out to be heard, but to no avail. A pizzicato texture in the strings (originally seen in the bass from the first movement) appears in mm. 88-97, again representing the possible thumping of the heart in response to the imminent terror.

In m. 99, the second of three scalar ascents brings the music to the key of d-minor. Fittingly, the text "quantus tremor est futurus", sung by the tenor I in mm. 104 and following is characterized by constantly moving eighth notes, and doubled by tremolo violas and second violins. This is a clear painting of the trembling and shaking that is to occur. The sopranos, doubled by upper winds continue their heralding of the day of judgment on a single pitch, before ascending to fortissimo octave A's on the text "cuncta stricte discussurus", and forcefully reiterating this text a second time, while the Tenor II and Basses mostly in thirds, reiterate the bass line of the opening and mm. 37-40. Of

importance to observe here are the notes which the 1st violins and double basses perform throughout this entire section starting in m. 104 (aside from the downbeat F in 1st violins in 104): only two, G and D. That Berlioz chose to set only those two pitches in those instruments is telling. It represents the tonal trajectory to this point of the entire *Grande Messe* (Introit and Kyrie in g-minor, leading to the present key of d-minor). As such, it seems clear that Berlioz intended for these movements to be part of one continuous narrative of thought.

Example 3.9: ***Dies Irae,*** **mm. 104-15.**



With the third and final significant scalar ascent in mm. 138-141, the grand conflagration which has been foreshadowed and prophesied for the last two movements is about to come to fruition.

3.2 b[1] Tuba Mirum

Stentorian brass calls roar from the four corners of the earth in E-flat major. The four brass orchestras, with their sharply dotted rhythms, announce the presence and entrance of the high judge in a blaze of glory.

Figure 3.1: Hieronymus Bosch, *The Last Judgment* (Central Panel, c.1482); Academy of Fine Arts, Vienna.

With the dissonant blast of D-flat among them in m. 147, there is the realization that there is great danger and horror lurking, while humanity watches in silence, stunned and amazed. The single timpani that enters in m. 161 is the beginning of the earthquake and tremors that builds to a complete and unrelenting shaking of the earth exemplified by

at least seven different timpani at a time beginning in m. 162.[99] It is important at this point in the *Grande Messe* to also remember that Berlioz had originally inserted the music and text from the *Rexurrexit* of 1824. However, the music works just as beautifully with the *Tuba mirum* text. The core concept of both texts is the same: the ruler has come with power to judge the living and the dead. The four brass bands that are summoned from the four cardinal directions do indeed spread their wondrous sound through the tombs of every land summoning all before the throne. While the *Tuba mirum* text was not part of Berlioz's original conception, he did agree to the changes of the text that Ricordi had suggested for the second edition, most likely because his dramatic vision for the work was not compromised in any major way.

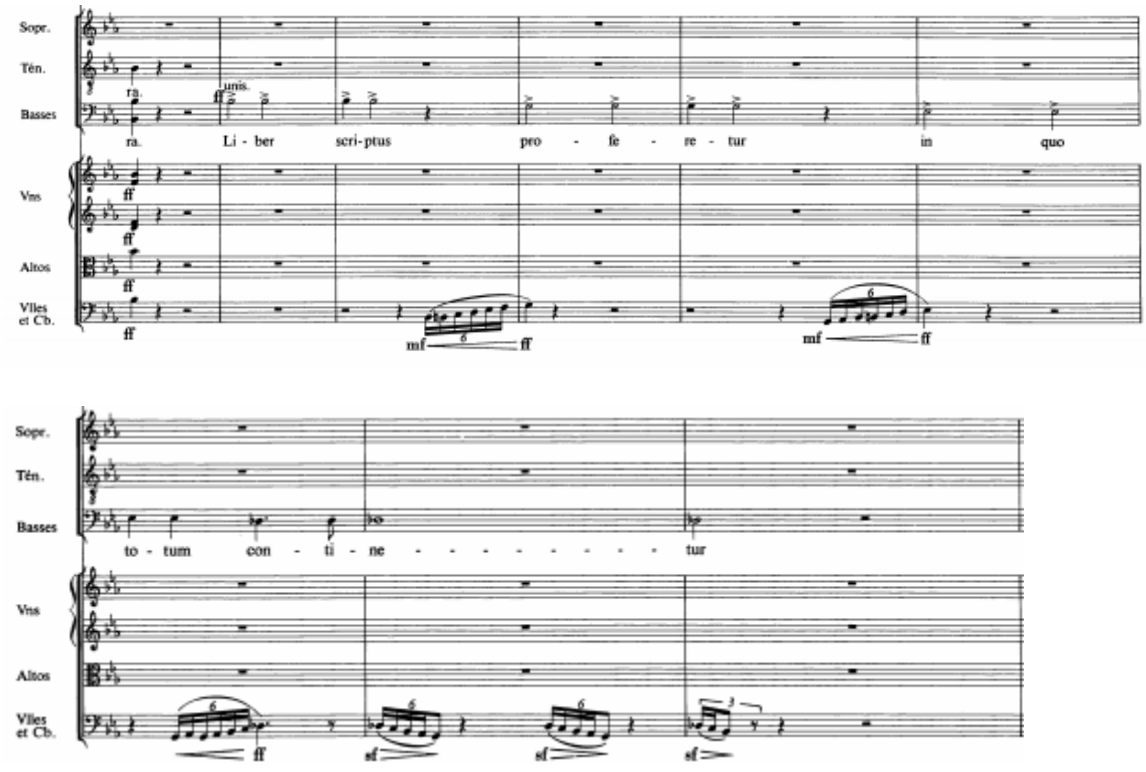
Beginning in m. 179, the "mors stupebit" text is ingeniously set. In the aftermath of the massive destruction, the choir softly responds, portraying the idea that both death and nature have been stunned. Only from mm. 187-190 do the choral basses sing fortissimo to emphatically emphasize the one to whom all creation must answer. Starting in m. 191, the choir again reiterates the "mors stupebit" text, but at an even softer dynamic level, as the world is practically silent in the face of God's majesty. In m. 199, the basses build on the text "judicanti responsura", simultaneously with the tenors singing the text, "cum resurget creatura". Notice the steeply rising tenor line here, literally painting the idea of when all creation shall rise again with the basses underneath

[99] While orchestras and conductors have made the choice to use minimal forces, and reduce the number of timpanists, it is important to observe how the notes are doubled and distributed upon the timpani here: note that the B-flat is always tripled in the timpani in mm. 162-170, while the other timpani notes are at most doubled. Also, following m. 163, the lowest brass are consistently reiterating B-flat. Clearly, Berlioz wanted to create the idea of a dominant pedal underneath this section, and this should be respected and replicated in the best manner possible. Rhetorically, this is also significant, for if the E-flat root is improperly voiced and too present, then it creates too much harmonic grounding, and undermines the instability and shakiness that Berlioz is wishing so vividly to portray.

reminding humanity of impending judgment.

Once again, in m. 202, the brass orchestras reenter at the moment where the book of judgement is being opened and where the Almighty makes his powerful decrees. What is fascinating here are the pitches themselves of the choral basses and the motivic and rhetorical correlation that this passage consequently possesses. Notice the bass notes are B-flat, G, E-Flat and D-flat at the onset of the "Liber scriptus". This contains the same pitches as the opening "Requiem aeternam", with the exception of the present D-flat as opposed to the former D-natural. Its melodic profile is also similar consisting of a series of descending thirds except for the final D-flat. In essence, the very beginning of the *Grande Messe* has led to this very point: the potential rest and peace of the deceased at the opening now rests in the hands of the judgment to be passed; indeed all of the world shall be judged, and none can escape this inevitable event.

Example 3.10: *Tuba mirum,* mm. 203-10 (chorus and strings only)



With the crash of the cymbals and tamtams in m. 223, the moment of judgment is upon us. The judge is seated, and the whole of the universe quakes in his presence, exemplified by the thunderous poundings of the timpani. Whereas before only the choral basses took part in the horrific event, now the entire choir participates, with the sopranos and tenors imitating the basses canonically at the outset of the passage. The horror has reached its apex, as all is revealed and no wrong remains unpunished. The "mors stupebit" text set so subtly earlier in the *Tuba mirum*, has been transformed rhetorically into a visual representation of how death and nature are being stunned, with all of creation rising in great power and force. The emotional climax of the movement is achieved as the sopranos and tenors sing the highest note for them in the entire *Grande Messe* in m. 238, B-flat. In the face of such terrible power and magnificence, mankind can only wail and cry with the gnashing of teeth in desperation, as judgment has finished being passed with the final massive E-flat chord of m. 239. In the aftermath of this great conflagration, the violas and cellos continue to depict the aftershock rumblings of the earth with intermittent tremolando passages. What remains is a choral commentary on the preceding events: a hushed awe, a terrifying fearful understanding of having to answer to the one who has judged, who also has the power to stun both death and nature.

Figure 3.2: Michelangelo, *The Last Judgment* (1535-1541); Sistine Chapel, Vatican City

3.2c Quid Sum Miser

Whereas Berlioz adhered closely to the liturgical ordering of text in the previous two movements, in the ensuing *Quid Sum Miser*, Berlioz reorders and personalizes the liturgical text to poignant effect. Following the preceding dramatic events of the *Dies Irae*, Berlioz mixes and reorganizes the texts of stanzas 7, 9 and 17 of the liturgical Sequence, to create a steeply penitential atmosphere, laden with piety. I have to respectfully disagree with Barzun when he states that Berlioz's mass has the absence of true religious meaning:

> ...the presence or absence of religious feeling in Berlioz's mass. Romantic, even theatrical, significance is readily granted it, but not "true" religious faith. Apparently the *Dies Irae* continues to ring in critics' ears and the mild prayers and contrite invocations do not. Or rather, the objectors have never really defined for themselves what they mean by religious. For some it is a uniform mood of pious submission which naturally excludes violent emotion. This should perhaps be called religious meditation, and Berlioz' *Quid sum Miser* and *Quaerens Me* reflect it.[100]

In fact, Berlioz has reorganized the Latin text so that it comments on itself in a personal fashion, not unlike the way in which the arias in J.S. Bach's Passions provide personalization to the action in the preceding biblical texts. As Cairns astutely observes:

> Each of the three numbers in which all four groups of brass take part is followed by one that is devotional in character. At the same time the dynamic level is reduced at the end of the big movements so as to prepare for the contemplative music of the next.[101]

In its pure form, the *Quid Sum Miser* would only be one stanza, but with adding text from later in the Sequence, the urgency and pleading for mercy is heightened. Translated the movement now reads:

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[100] Jacques Barzun, *Berlioz and the Romantic Century*, 3rd ed. (New York: Columbia University Press, 1969), 286.

[101] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness, 1832-1869* (Berkeley & Los Angeles, CA: University of California Press, 2000), 139.

What then am I, a poor wretch, going to say?
Which protector shall I ask for,
when even the just are scarcely secure?

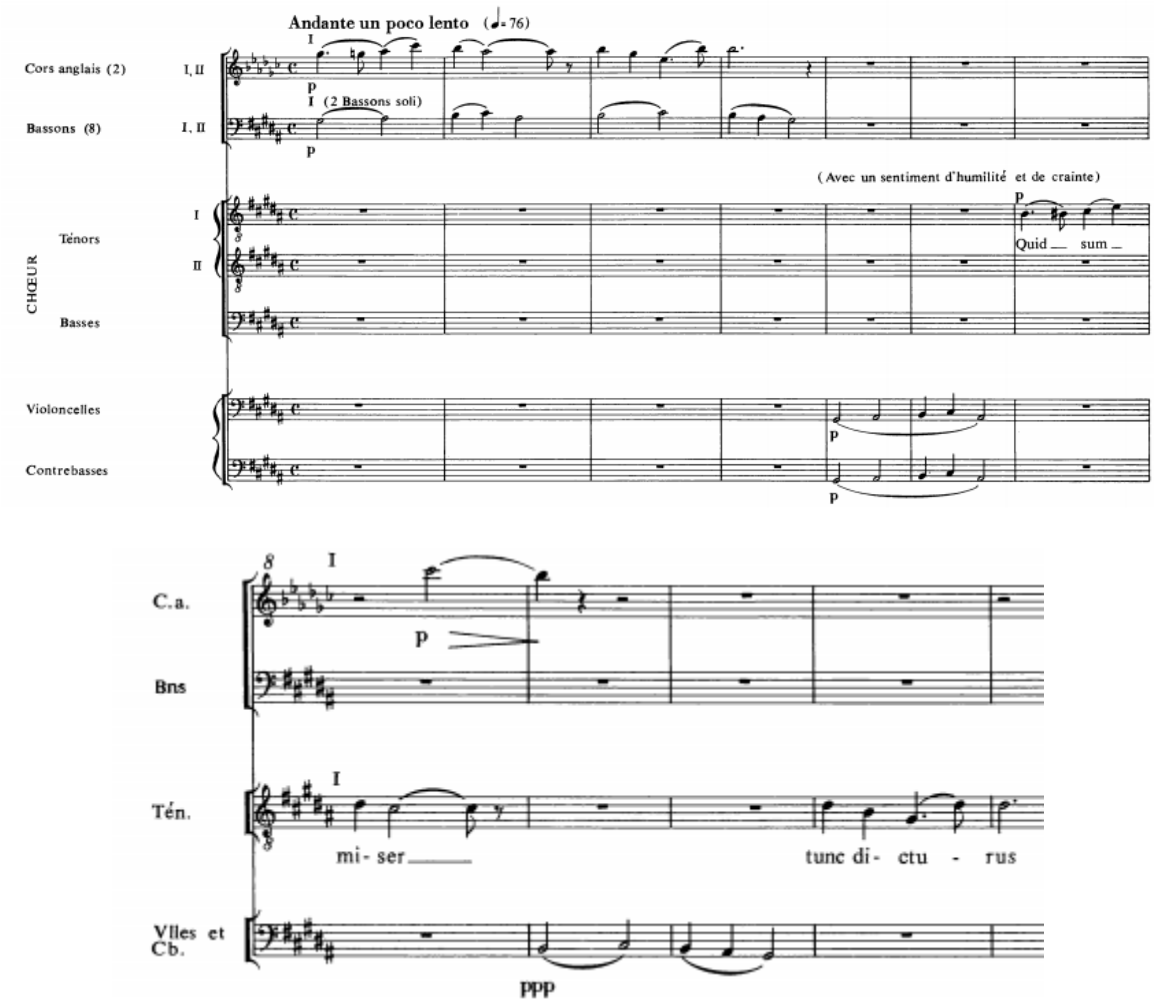
Remember, merciful Jesus,
that I am the cause of your sojourn;
do not cast me out on that day.

I pray, suppliant and kneeling,
my heart contrite as it were ashes:
protect me in my final hour.

In the previous movement, the vision of the apocalypse has been seen. Now the petitioner, in receiving a vision of the impending future doom, begs for mercy. Berlioz himself writes above the first entrance of the tenors, "Avec un sentiment d'humilité et de crainte" (With an expression indicating humility and fear). This sad and introverted movement is further enhanced by only the plaintive cries of the English horns and bassoons, and the dark, gloomy color of the cellos and basses.

Scattered around the penitential atmosphere of the movement is the fragmented shrapnel of the previous movement's musical material, a picturesque musical depiction of the aftermath of massive destruction. At the outset of the *Quid Sum Miser,* the English horns restate mm. 12-13 of the soprano line from the previous *Dies Irae* movement. A portion of the opening bass line of the *Dies Irae* is simultaneously presented in the *Quid Sum Miser* by the bassoons. The fragmentation and dispersion of the bass line continues to the cellos and basses in mm. 5-6, while the tenors in mm. 7-8 and 11-12 reiterate the English horn opening.

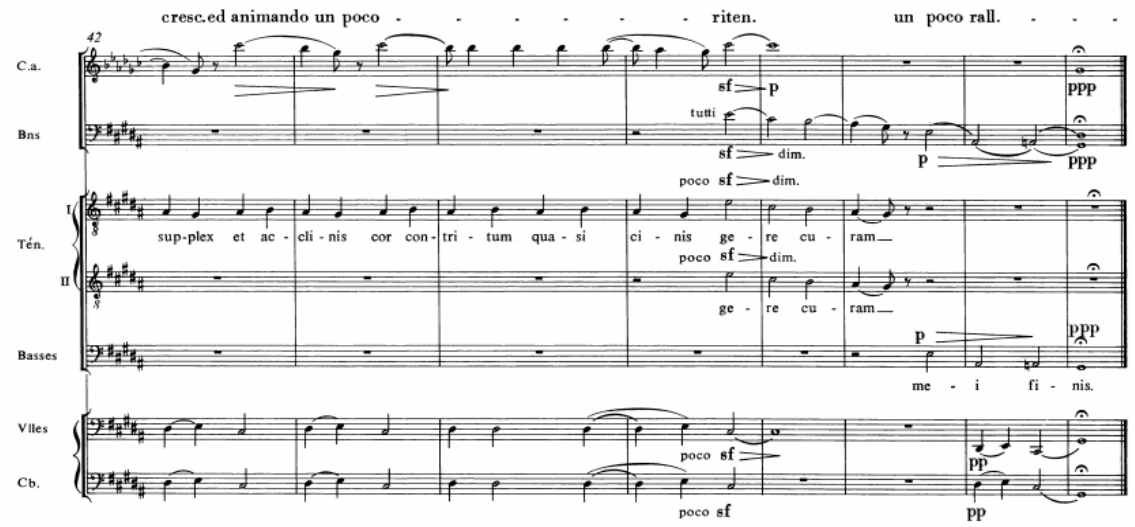
Example 3.11: ***Quid sum miser,*** **mm. 1-12.**



Also symbolic is the way in which the text is uttered: like the sopranos at the opening of the *Dies Irae* movement, the men's chorus is only able to sing a minimal amount of the text at one time before being interrupted by rests. It is as if the petitioner, stunned and unable to speak in the events following the great destruction, can only say so much of the prayer at one time for fear of punishment. Much of the movement is also characterized by unaccompanied instruments or sung passages. This can represent the physical, emotional and spiritual isolation and desolation that the petitioner is experiencing. One of the few times there is any sort of consistent yet sparse instrumental

support in this movement for the vocal line is in mm. 20-24 where the basses and cellos barely support the tenor vocal line. This minimal harmonic support reflects the text where even the just are scarcely secure. The continuing interpolated prayer emphasizes with sforzando dynamics the words "tuae" and "illa", illustrating the supplicant's plea for hope of being spared on *that* day (the day of judgment), because he is the cause of Jesus's sojourn. What occurs in mm. 40 until the end is not seen in the rest of the movement where the rest of the text is continued almost without rest or interruption. Interpretively, the prayer now contains a feel of urgency, moving forward both in speed and dynamics as the supplicant begs with a humble and contrite heart to be spared from eternal misery. The music appropriately slows and lowers in both pitch and dynamics with the text, "gere curam mei finis" (bear care of my end). The only time that the basses have sung in this entire movement is on the actual text "mei finis". This is a clear reference to the darkness and finality of death, as the movement ends *ppp*, on a low G-sharp in the choral line, with a harmonically and rhetorically uncertain open fifth sonority.

Example 3.12: *Quid sum miser,* mm. 42-end.



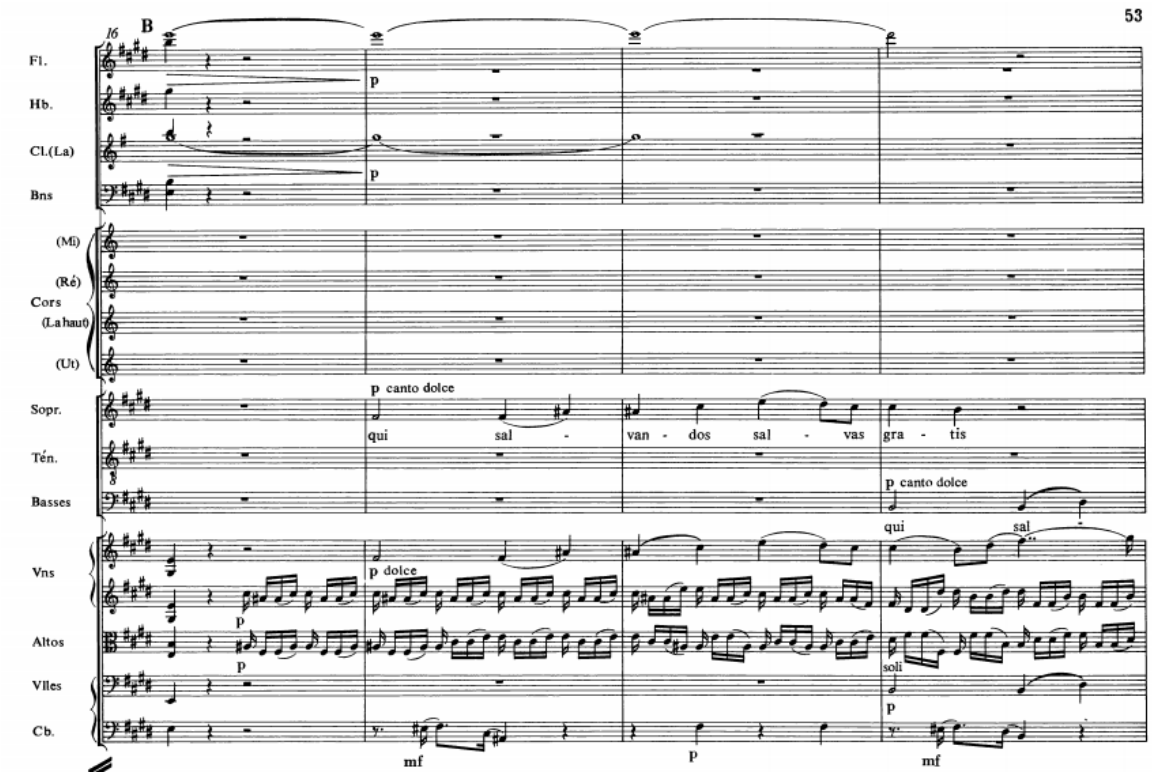
3.2d Rex Tremendae

From the outset of the *Rex Tremendae* movement, Berlioz is clearly establishing a relationship between this movement and the one preceding it. If we include the G-sharp of the previous movement's ending as a means of segueing into the *Rex Tremendae* by a third relationship, we see that the roots of the harmonies that follow are: g-sharp (final harmony, *Quid Sum Miser*), E (mm. 1-3, *Rex Tremendae*), c-sharp (mm. 4-5) and A (mm. 6-7). Once again, the roots of these harmonies establish another example of the opening "Requiem aeternam" motive, a descending in thirds MM7 chord. Whereas the first appearance of the "Requiem aeternam" motive reflected the physical descent of the deceased's body into the earth, with the *Rex Tremendae*'s glorious opening, it could represent a different kind of descent, one where the majestic king descends to earth to pass his judgment upon the dead.

The majestic opening of this movement, with its dotted rhythms, fanfares, and martial strings in mm. 11-16 encapsulates the pomp and elevated ranking of the judge. The chorus repeats the text "Rex Tremendae majestatis" several times. Berlioz gives us a sign that this movement is also a prayer of petition, with the interpolation of the syllable "o" in m. 6. The planning, reordering, and unfolding of the words in this movement will reveal that the text of the movement is a smartly planned oral supplication and exordium, where at this beginning, the petitioner is approaching the great king, in much the same way a servant or lower-ranking person would flatter a king prior to a request. For example, "O great king, may you live forever and your glory be praised throughout the world."

After extolling the king's virtue and glory in mm. 1-16, the request to the king is then made in a humble, sweet (Berlioz writes *canto dolce* above the vocal lines) and reverent way: "qui salvandos salvas gratis, salva me fons pietatis." Berlioz also carefully and purposefully sets the text of "qui salvandos salvas gratis" in mm. 17-24. At the first appearance of the text, the melody is characterized by a sequence of *ascending* thirds. Whereas the "Requiem aeternam" motive in the first movement represents descent and death, this motive is inverted both musically and rhetorically to represent ascent and salvation.

Example 3.13: *Rex Tremendae,* mm. 16-19.



As the music continues in this section, notice how the request builds in urgency: "salva me fons pietatis" is repeated continuously, and in mm. 25-29, both the speed and dynamics increase as the tremolando strings represent the inner turmoil, fear and trembling of the supplicant. The insistent pleading for mercy and salvation continues to

build from mm. 30-41, as the petitioner once again reminds the king to remember from the *Quid Sum Miser* that he was the cause for Jesus's sojourn and to not cast them out on that horrible day. The whirling music of the violins that support this text represents the unsettled emotional state of the supplicant.

At the conclusion of this section, a unique and poignant interpolation of the *confutatis maledictis* text from the Offertory creates a heightened plea for mercy. Berlioz in liberally reordering the Requiem libretto, has added another level of heightened anxiety from the supplicant, demonstrating a greater need for salvation. On the word "acribus" (harsh) in mm. 52-54, Berlioz utilizes the MM7 chord so important to the structural integrity of the entire *Grande Messe*. He creates a harsh dissonance by placing the B and C of a C-major 7^{th} chord next to each other in the string basses and cellos as well as the tenors and basses of the chorus. (See Chapter 2.1d, Strings pp. 60-62)

> In the *Rex Tremendae* the chorus, terrified by the prospect of divine wrath, fail to complete the phrase "Voca me cum benedictis" (itself a transposition from later in the liturgy): their tongues cannot utter the final words "among the blessed"; the voices break off and the struggling, shouting mob falls silent, as though staring into the bottomless lake, which they evoke in a stammering sotto voce over a long, still double-bass note – "et...de profundo lacu", emphasized on the last word by cavernous horn, bassoon and clarinet octaves.[102]

The silence in m. 57 before the low, dark setting of the profound lake sung by the basses, and accompanied by the lower winds and strings, can be seen as a moment where the petitioner awaits the response of the king. The strings which underpin the "Libera me" text in mm. 64-70 again underlie the emotional instability and fear of the supplicant, and the tremolandi the strings subsequently perform in m. 70 show the supplicant trembling at the fear of falling into eternal darkness. Hell is once more portrayed with

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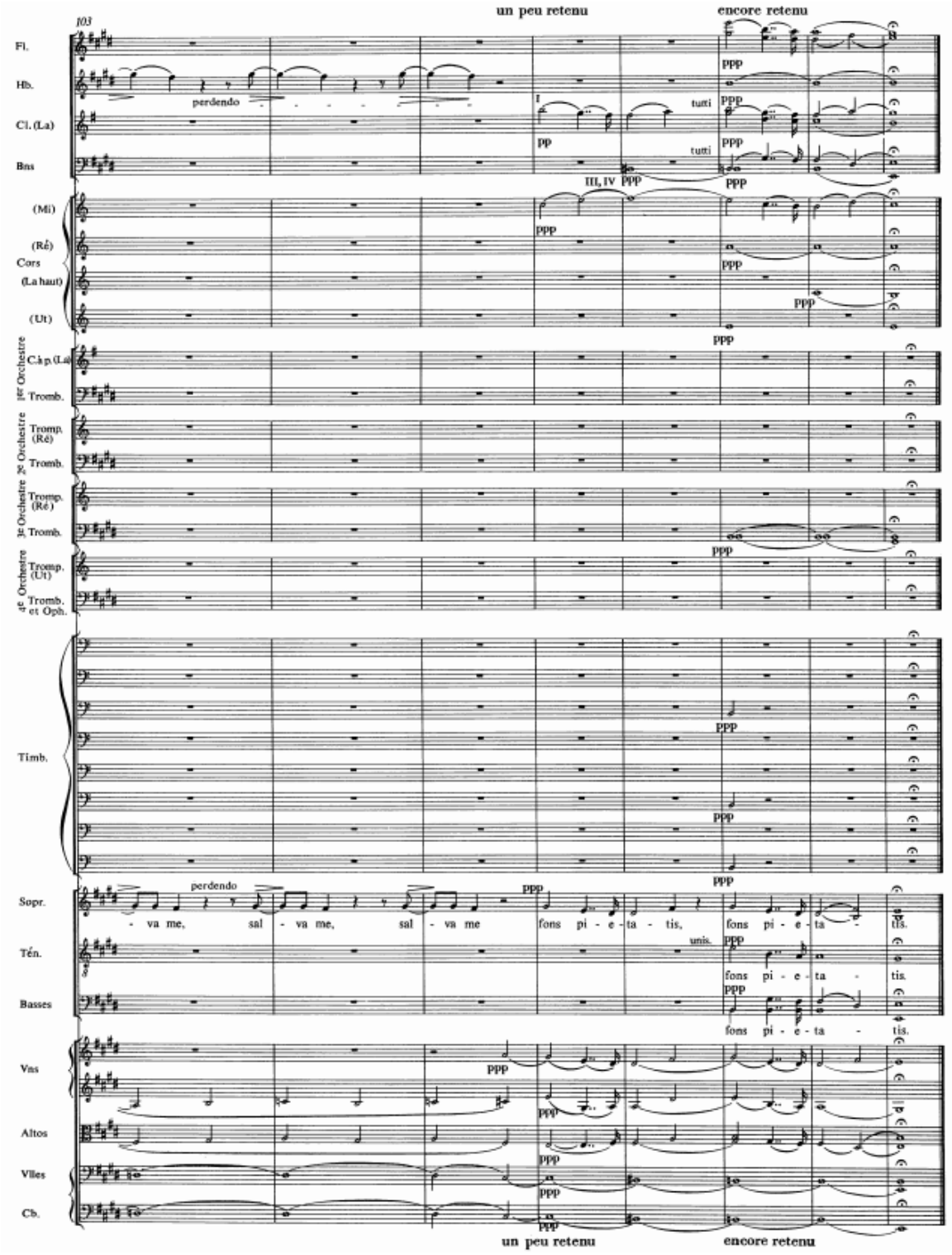
[102] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness*, *1832-1869*. (Berkeley & Los Angeles, CA: University of California Press, 2000), 138.

the lowest depths of sound by the choral basses, accompanied by low strings, bassoons and low horns, as well as the dark, monstrous timbre of the ophicleide, and eventually (and not insignificantly) with the addition of the trombone in m. 75. It is important to remember the presence of the trombone here in Hell when the *Hostias* movement is discussed later.

Berlioz begins to conclude his oratorical discourse by reiterating his major point: "He who freely saves, save me, fount of pity". Once again, it is set sweetly and reverently, with gently pulsing horns supporting the prayer. The very exposed "salva me" pleadings in mm. 86-87, 91-93, and 95-98, broken apart by the powerful declarations of "Great Majestic King" in mm. 88-91, 94-95 and 98-102 (once again with the added "o" in the tenors in m. 98) further show the humility of the supplicant in appealing to the power of the judge. The movement ends in quiet humility, as the speech slows and dies away, repeating once more, "save me, fount of pity". The last three measures of this movement, the "fount of pity" in mm. 108-110, will be brought back musically and rhetorically to sublime effect in the final *Agnus Dei* movement.

Example 3.14: *Rex Tremendae,* mm. 103-end.



3.2e Quaerens Me

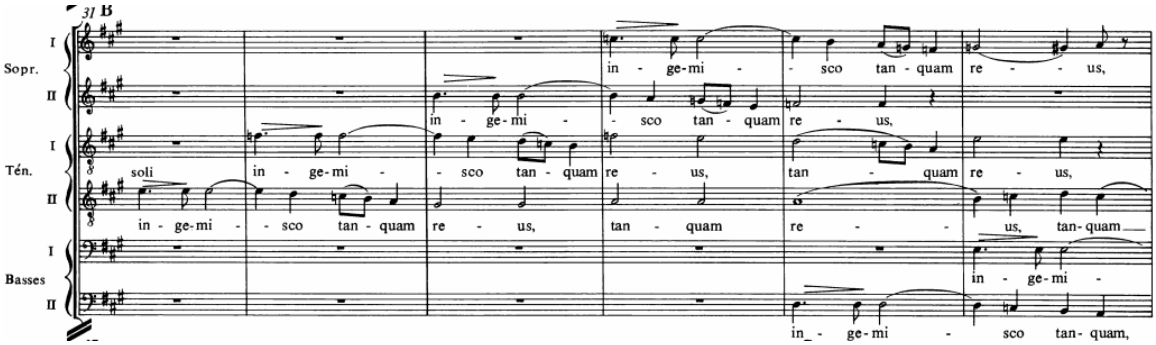
The *Quaerens Me* that follows the *Rex Tremendae* is music of a completely different order. In contrast to the massive forces of the preceding movement, the *Quaerens Me* is a choral polyphonic motet completely void of instrumental accompaniment. In style, it pays homage to the 16th-century writing of Palestrina. It is important to note that the 16th-century polyphonic style was in vogue in 19th-century France, and the rhetorical reasons for the use of the style would have been understood by many who heard the music. While Berlioz in his Memoirs clearly revealed his disdain for the 16th-century style, in the *Grande Messe* he utilizes it to great effect. The personal, humble, penitential and perhaps even self-effacing text of the *Quaerens Me* is painted beautifully with the 16th-century idiom, which is often associated with and characterized by piety and humility. In composing the *Quaerens Me*, Berlioz nearly retains the order of the text liturgically, but he chooses to switch the order of stanzas 13 and 14. In switching the order of these stanzas, the narrative discourse and prayer moves in such a way as to present at the outset the magnificence of the Cross, the fairness of the Judge, and the lowliness of self. Following the examination of their lowly self, the supplicant notes that God absolved Mary Magdalene and the thief, and in so doing, provided hope for them. At the end, the reason for the prayer is clear: to be among the sheep and separate from the goats, seated at God's right hand. Since the movement is imitative, the prayer may not just involve one supplicant, but possibly the prayers and hopes of all humanity, represented by all of the choral voices sharing the musical material.

Beyond the musical idiom and a cappella texture, there are other rhetorical devices Berlioz employs which enhance the nature and character of the text. To begin

with, Berlioz writes at the beginning of the movement, "Même mouvement que le morceau précédent, et toujours très doux". Berlioz is clearly noting that this movement and the previous one are interrelated. Tonally, the E-major conclusion of the *Rex Tremendae* acts as a dominant for the *Quaerens Me.* Berlioz also instructs for the tempos to be identical (which by examining the metronome markings is consistent), but in contrast, he asks for the entire *Quaerens Me* movement to always be very soft. Whereas the pomp, glory and awesome power of the great Judge in the previous movement is focal, here, it is the penitent and humble prayer which is paramount. The dynamics which follow further demonstrate the point. Aside from some crescendos and sforzandos to provide musical shaping and phrasing, the only true loud point in this movement occurs at mm. 66-69 where the forte dynamic and high tessitura of the soprano voice represent the place of eminence, the longed for place of separation from the goats below who have not attained the right hand of God.

Berlioz also imitatively treats the text "ingemisco" in mm. 31-36 to poignant effect. Observe that the dotted rhythm, as well as being on a repeated note, hearkens back to the setting of the "Requiem" text at the very outset of the work. The groan portrayed here grows out of and emerges from the gloom and doom of death seen at the beginning. It is also important to notice the contrapuntal dissonances to which the text is set. In mm. 31-36, each time a new voice enters on the text "ingemisco", it is always at a dissonant interval to the voice which had the text preceding it (m2, TT, m2, m7, M2). Of course, this highlights the lamenting, painful character of the text.

Example 3.15: *Quaerens Me*, mm. 31-36.



Also of significance is the difference between the opening section and its recapitulation in m. 42. An eighth-note rhythmic pedal/drone pervades almost the entire A' section. It is as though monks in penitential prayer are chanting, underpinning the prayer of the supplicant involved. Like the *Quid Sum Miser*, it follows the massive display of power in its previous movement with humility, penitence and reverence. But Berlioz's musical treatment of the vision of Hell and its terrors are not yet completely passed by.

Figure 3.3: Luca Signorelli, *The Damned* (1499-1502); Chapel of San Brizio, Duomo, Orvieto

3.2f Lacrimosa

The *Lacrimosa* which follows is the last movement where the brass bands are fully exploited, and the last movement where the text of the Sequence is present. Here the realization of the Last Judgement and the eternal punishment of the condemned attain full fruition. The cello and bass line, with ripping 4-note scales at the beginning, may represent the loud barks or growls of dogs in Hell, in a similar fashion to Gluck's concept during the Hell scene of *Orfeo.* Berlioz knew this passage from *Orfeo* well, as he cites it in the *Treatise* as "one of Gluck's greatest inspirations".[103] The syncopated string *fortissimo* martellato strokes on the offbeats could represent the crack of the whip as the condemned are punishingly scourged, and the horn notes that immediately follow possibly represent the groans of the afflicted. Note the dynamics of the horns in these groans, forte to begin, and dying away, like a person experiencing an acute and sudden pain which tapers off. When the tenors thus enter in m. 3, it acts as a narrative and commentary on the great day when these guilty souls who are being punished are rising out of the embers to be judged. This opening tenor line is an imitated subject, which depicts the entire chorus of people echoing their lament and grief as they watch the events of judgment unfold.

Following this imitative lament, the tremolando strings appear in the transition to the second theme in mm. 36-42, again representing the emotional fear and trembling which underlies the *Lacrimosa* movement. Also note the harmonic and melodic structure of mm. 37-42. The harmonies outline descending thirds that stem from the opening "requiem" motive and also represent a descent into the fiery pit.

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[103] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 59.

With the arrival of the second theme in m. 43 in the new key of C-major, comes a sadder, less terrifying yet remorseful rendition of the Lacrimosa text. Berlioz reduces the dynamics in the accompanying string parts to *pppp*, while he uses soli sopranos and tenors doubled by *pianissimo* violas and English horn to sing this simple yet poignant theme. The English horn was used earlier in the *Quid Sum Miser* to assist in depicting a painful and desolate atmosphere, and Berlioz again utilizes its plaintive and sad quality to great effect (See Chapter 2.1c, pp. 36-37 for further discussion). The dark counter lament provided by the choral basses, bassoons and contrabasses throughout this section enhances and foreshadows the dark, brooding and ultimately horrific events that will unfold. The quiet strikes of the bass drum assisted by pizzicato cellos and basses in mm. 43 and 51 also create an aura of ominous foreboding and uncertainty in the midst of the sad calm. Here, the far off rumble of the percussion makes its first appearance in the movement, and the use of percussion will become increasingly more prevalent as the approaching judgment nears.

Melodically, it is also important to note the use of appoggiaturas in this section as a rhetorical device. The melodic dissonances that occur in the sopranos and tenors on beat one of mm. 44, 46, 48, 50, 52, 54, 56, and 58 create a yearning quality which can be understood as painful sighs and gestures of grief. Notice too the sforzandos on the choral parts on the syllable "la-" of "lacrimosa" in mm. 59 and 62 that paint a cry of pain and agony. Mm. 65-68 continue this trend of emphasizing the beginning of the measure to represent further moaning, echoed by the choral basses, bassoons and contrabasses on the second beat of the same measures. The text "resurget" is also portrayed in a vivid fashion, as in m. 69 where the crescendos in the orchestra surge toward that text. Also on

the same text, the choral basses in m. 71 leap an octave with a crescendo to depict the rise from the embers.

Berlioz departs from the traditional text beginning in m.74 by omitting the liturgical phrase, *Huic ergo parce, Deus*. Berlioz may have felt the text rhetorically redundant, as he immediately continues with the supplication of asking Jesus to grant the guilty eternal rest. The choral basses and lower strings in mm. 73-82 sound a C-pedal point, followed in mm. 83-89 by a B-pedal point. Whereas earlier in the *Lacrimosa* the pitches of C and B sounded simultaneously to create the highest point of tension, here these pitches are separated as two pedal points and are now transformed to represent the purity and stability of Christ. Above this foundation, the tenors sing a beautiful sustained melody, indicated in the score to be sung *dolce*, emphasizing the beauty of Jesus. The first violins in m. 77 counter this with their own beautiful melodic descant. However, the energy and nervousness of uncertainty can still be seen in the 2nd violins and violas. Throughout this entire passage until m. 90, the sextuplets in both of these instruments never cease, suggesting a still impending crisis. As the tenors repeat their melody in m. 79, the sopranos and English horns add yet another contrapuntal line. Like before, Berlioz uses bassoons and English horns in this section and consistently throughout the *Grande Messe* to represent desolation or the need for mercy. The passage from mm. 83-86 has within it a tinge of sorrow as the dominant pedal point anchors the solemn key of e-minor. The gloominess, however, appears to be dispelled. A glimpse of hope is achieved in mm. 87-90 as the key moves to a radiant E-major. But immediately and without warning, we are awakened from momentary bliss and reminded of the impending doom. The E-major harmony twists dramatically with an unexpected sforzando D-

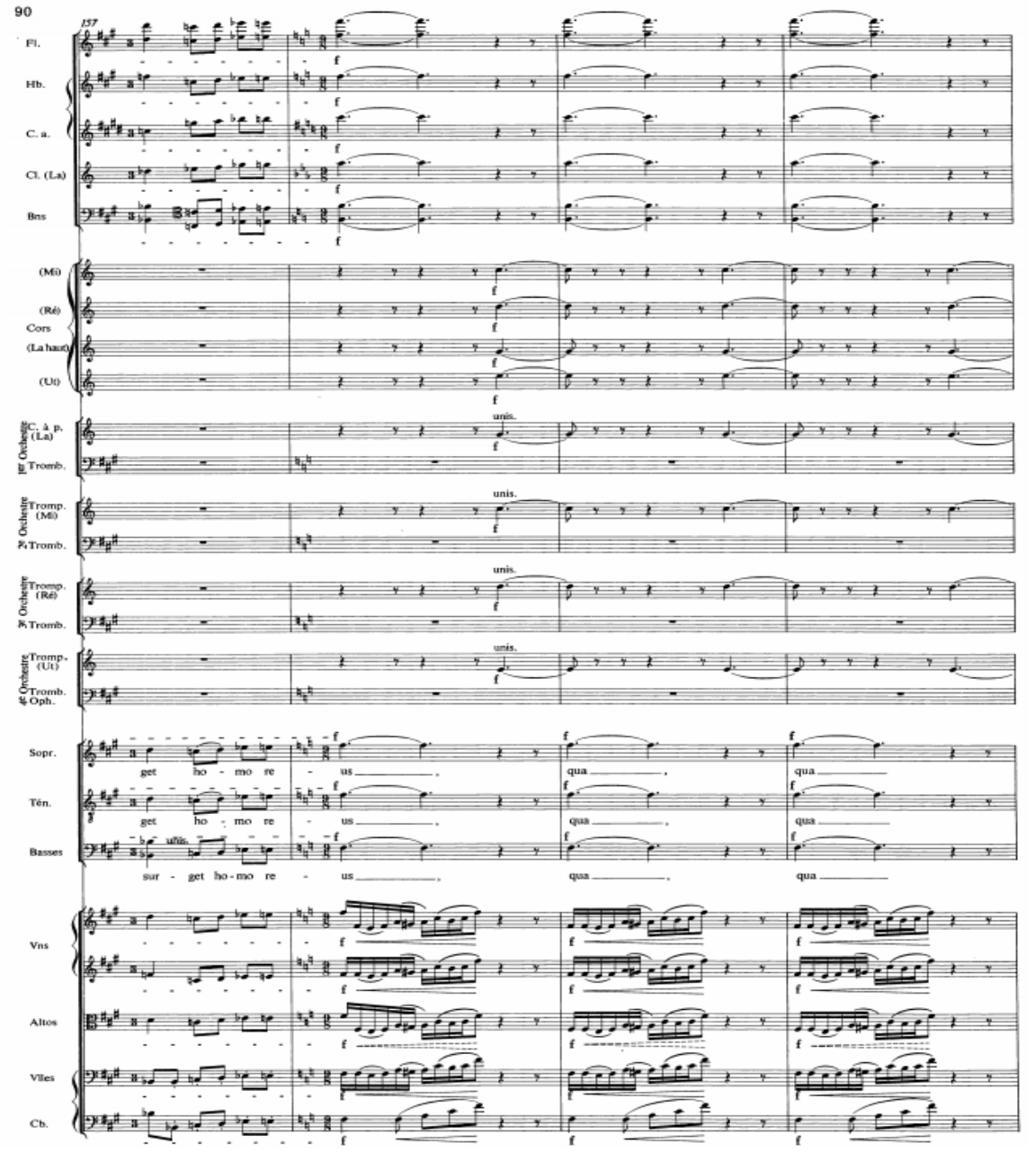
natural in the bassoons, horns, choral basses and lower strings in m. 90, with the chord acting as the dominant 7^{th} to the opening A-minor key. Thus, we are thrown headlong back into the horror that began the movement. With the return of the opening material in m. 91, Berlioz adds the brass bands from the four corners. With this addition, we are made keenly aware that the judge and his proclamation are nearing. The further addition of the timpani in m. 102 represent the rumblings of the earth underneath the feet of the judge, which are about to consume the entirety of mankind. With the further additions of bass drum and the simultaneous sounding of all of the brass in m. 113, the opening "Lacrimosa" cries of the chorus take on a more urgent, desperate meaning, as the earth is preparing to swallow up the guilty.

In one last hope for salvation, the music dramatically shifts in m. 125 to the more prayerful, tearful plea seen earlier in m. 43. In this section though, there are some noteworthy differences from its previous presentation. First, note the accents in the tenor line of the sustained "La-" syllable of "Lacrimosa", which represent wails and cries of agony. Also, the menacing dark color of the ophicleide underpins this section. Consistent with the previous section, the text "resurget" is once again the focus of various crescendi, as is the emphasized syllable "la-" of lacrimosa in mm. 141, 144, and the ensuing soprano-bass dialogue of wails in mm. 147-150. The conclusion of this section, however, is markedly different. There is no prayer of mercy now for Jesus to grant the guilty eternal rest. Instead, the guilty rise from the embers and are now in the full throes of being judged. In portraying the terror of this section, Berlioz again demonstrates his large-scale compositional genius. With the unanticipated F-natural introduced in m. 155, the music rises ("resurget"), and in mm. 158-163, we hear a reiteration of the MM7

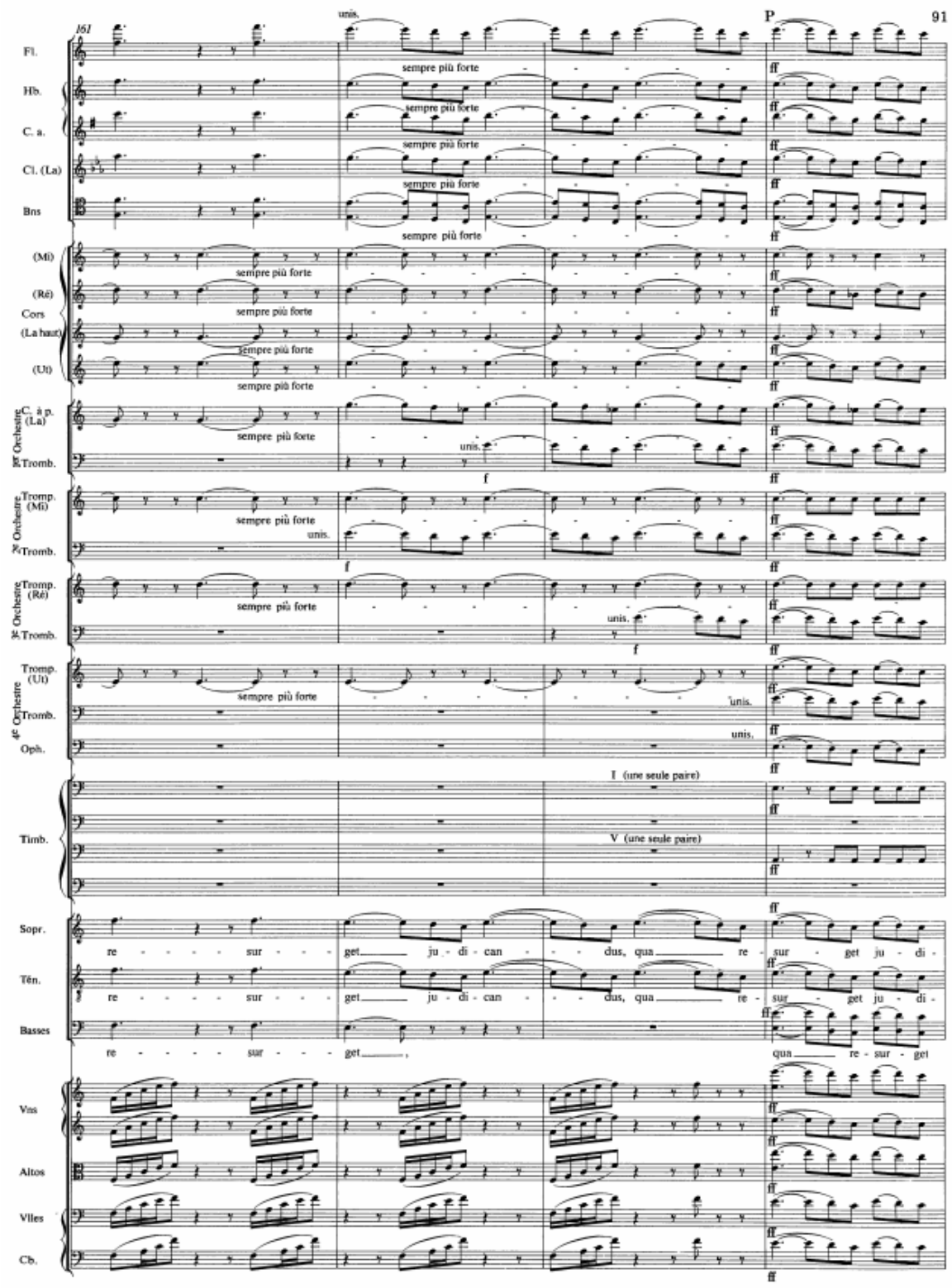
chord sonority that is so structurally important to the entirety of the *Grande Messe*. Here, the opening descending motive of 3rds creating a MM7 sonority at the beginning reappear as judgment is about to commence.

This dissonant harmony is made especially pungent by the brass blasts of the 7th of the harmony.

Example 3.16: *Lacrimosa,* mm. 157-64.



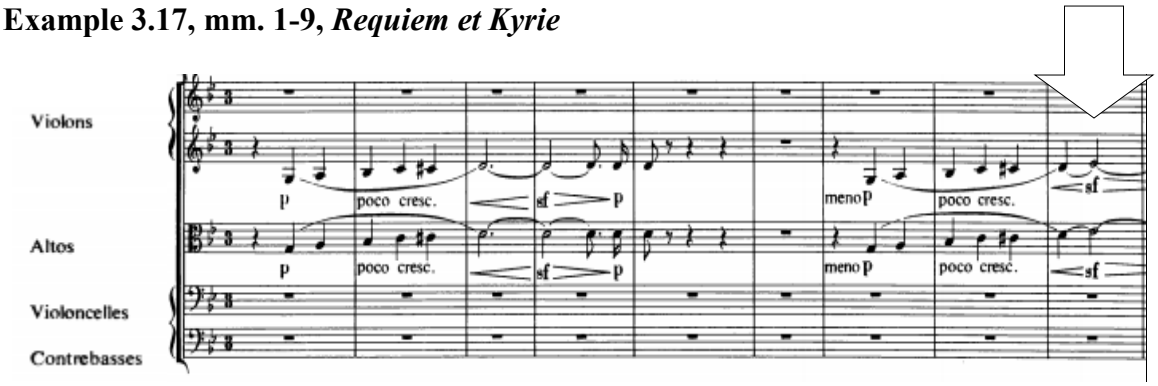
Example 3.16: (continued).



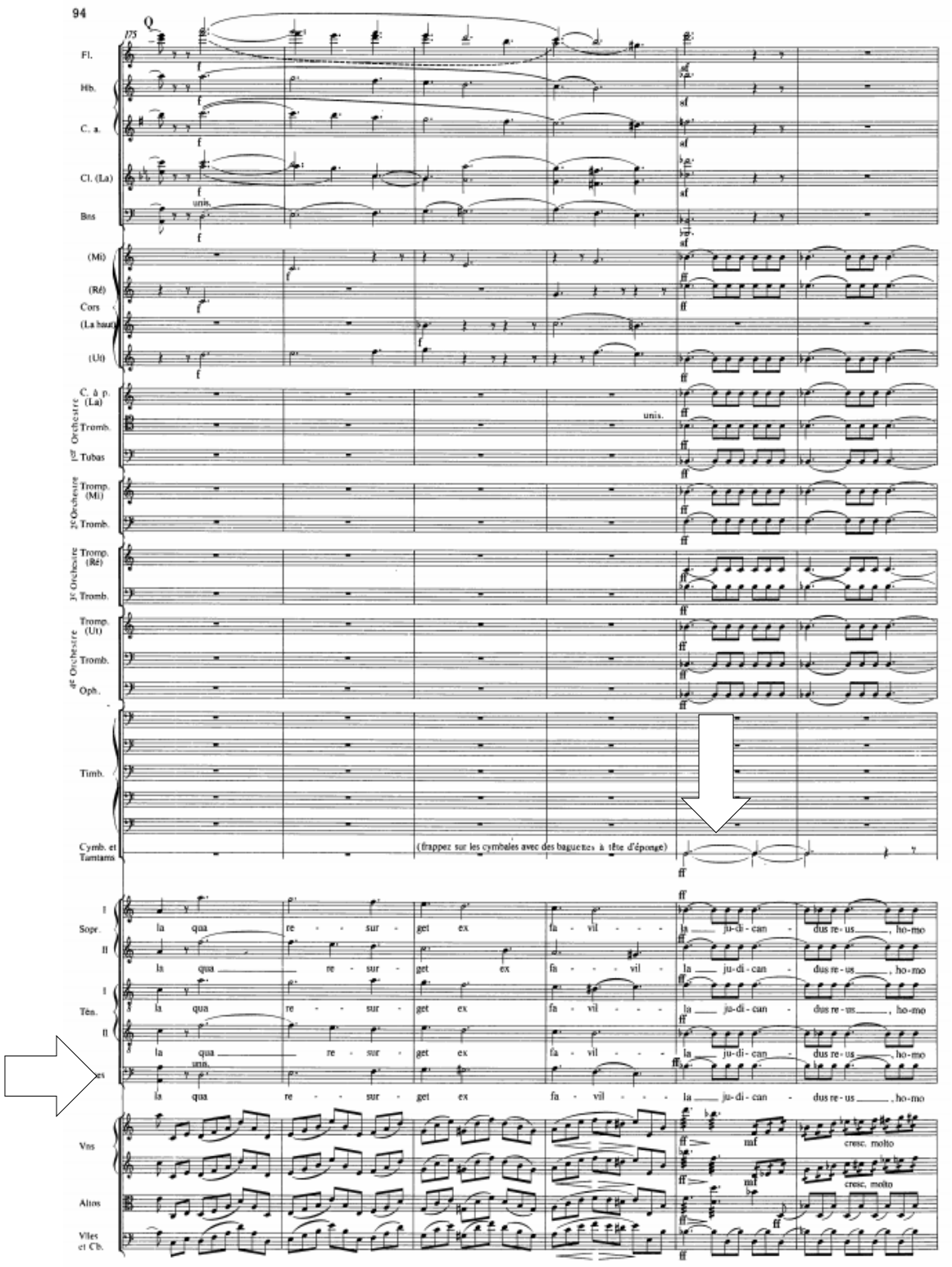
At m. 164 the entire orchestra and choir is emphatically doubled in unison and the moment of judgment is upon us. The tremolando strings and timpani portray the unrestrained and cataclysmic shaking and rumbling of the earth. The heightened pitch levels of the choir and winds represent the screams and desperate wailings of man. The sforzandos on the downbeats of mm. 169 and 170 further paint exclamations of grief.

The movement to the aurally surprising B-flat chord in m. 179 is perhaps one of the most carefully calculated and incredible moments in the work. To fully comprehend it, one must take note of the bassoon, choral bass and horn line in mm. 175-178. This line is actually an exact transposition and augmentation at the 5th of the very opening of the *Grande Messe* (G, A, B-flat, C, C-sharp, D becomes D, E, F, G, G-sharp, A). Furthermore, if the F and E that follow are considered lower embellishment notes to that melody, then the B-flat in the bass that follows on the horrific B-flat major chord of m. 179 is also predicted from the beginning of the piece, as the repetition of the scale at the beginning goes to E-flat, here now transposed to B-flat!

Example 3.17, mm. 1-9, *Requiem et Kyrie*



Example 3.18: ***Lacrimosa,*** **mm. 175-79.**



The E-flat chord that served as the height of terror in the *Tuba mirum* has through transposition led us to the culmination of horror on B-flat. Also, Berlioz emphasizes this arrival by a massive cymbal and tamtam crash. Note that the only other time that the cymbals and tamtams have been used to this point in the *Grande Messe* has been in the *Tuba Mirum* at the second arrival of E-flat in m. 223.

The B-flat in the bass of the *Lacrimosa* acts as a dominant to the crisis chord built on a fully diminished E-flat (D-sharp) 7^{th} chord. The nature of the chord itself consisting of four stacked thirds can be heard as a reference to the opening descending thirds Requiem motive and is presently transformed into its fullest harmonic horror. All of these musical events could not be coincidental. This is the moment that the entire *Grande Messe* has led to: the judgment of the living and the dead, and since the very opening of the *Grande Messe*, this moment has been foreshadowed.

Following this tragic apotheosis, Berlioz continues expostulating on the woes of the condemned using descending scale passages derived and inverted from the opening of the work. The march-like scalar movement of the brass in mm.189-193 represents the march of the guilty on towards their inevitable sentencing. The tremolando violas and cellos continue the earth's tremors. There is no relief in sight for the condemned.

Continuing to bring together musical elements of rhetorical significance, Berlioz creates large-scale cohesion in the work, while creating a startling and wrenching contrast. Note that the music clearly cadences on A-major in m. 193. The following harmonic twist in m. 194 on a C-sharp major 1^{st} inversion chord over which the opening melodic material of the movement is present, gives way to a root-position E chord in m.

196, creating another thirds-descending relationship, A, C-sharp, E.[104] At this point, an E-pedal is established over the heartbeat thumping of the bass drum.

The harmonies that follow (197: F-sharp mm7, 3rd inversion, 198: E-fully diminished 7th, 199: E-Major, 200: A-Major) create the ii-(v^{o7})-V-I chordal progression that summarizes the harmonic motion of this section of the *Grande Messe* and the tonal projection of the *Grande Messe* as a whole (see Chapter 5, p. 214). The diminished 7th harmony, of course, reminds the listener of the crisis chord in m. 184 of this movement. The A-major chord at the end of the movement dies away, as the drama is moving away from the vision of Hell into the world of Purgatory.

Figure 3.4: Luca Signorelli, *Dante and Virgil Entering Purgatory* (1499-1502); Chapel of San Brizio, Duomo, Orvieto

[104] It is important to observe here that C#-major occurs near the height of torture and pain in Hell in this movement. Its enharmonic major, D-flat, will redeem these horrors later in the *Sanctus*.

3.2g Offertoire

> Possibly as an afterthought, Berlioz added a subtitle to the *Offertoire: Choeur des âmes de Purgatoire.* This description had first been used in connection with a performance of 7 February 1848 in London, where the program and advertisements mention a *Chorus of souls in Purgatory*. Later the subtitle was removed.[105]

What makes this movement the more remarkable is the fact that most of the musical material is preexistent from the *Kyrie* of his *Mass* from 1824. Here, Berlioz adds a few touches to create, what was famously cited by Schumann as one of Berlioz's great moments of genius, the entrapment of the souls in Purgatory. Throughout the majority of the movement, the choir of imprisoned souls oscillates between only two notes: A and B-flat.

> The truncated text of the Offertorium is further dismembered and sung disconnectedly, in fragments, to an unvarying chant round which the orchestral fugato moves in mysterious sympathy; it is, as it were, all we hear of a cry for mercy raised unceasingly throughout Time.[106]

The orchestral material contains two themes. The first theme, always in a minor key, represents the force that stymies the emancipation of the choral souls. Its melody is first presented in a four-voice fugato, and contains sforzando octave D's. These octaves perhaps represent the answer of "No", similar to those tolling octaves present in Hades of Gluck's *Orfeo*, representing a rejection of the choir's pleas for mercy and redemption. The second orchestral theme, always in a major key, represents the hope amidst an otherwise bleak and dreary existence.

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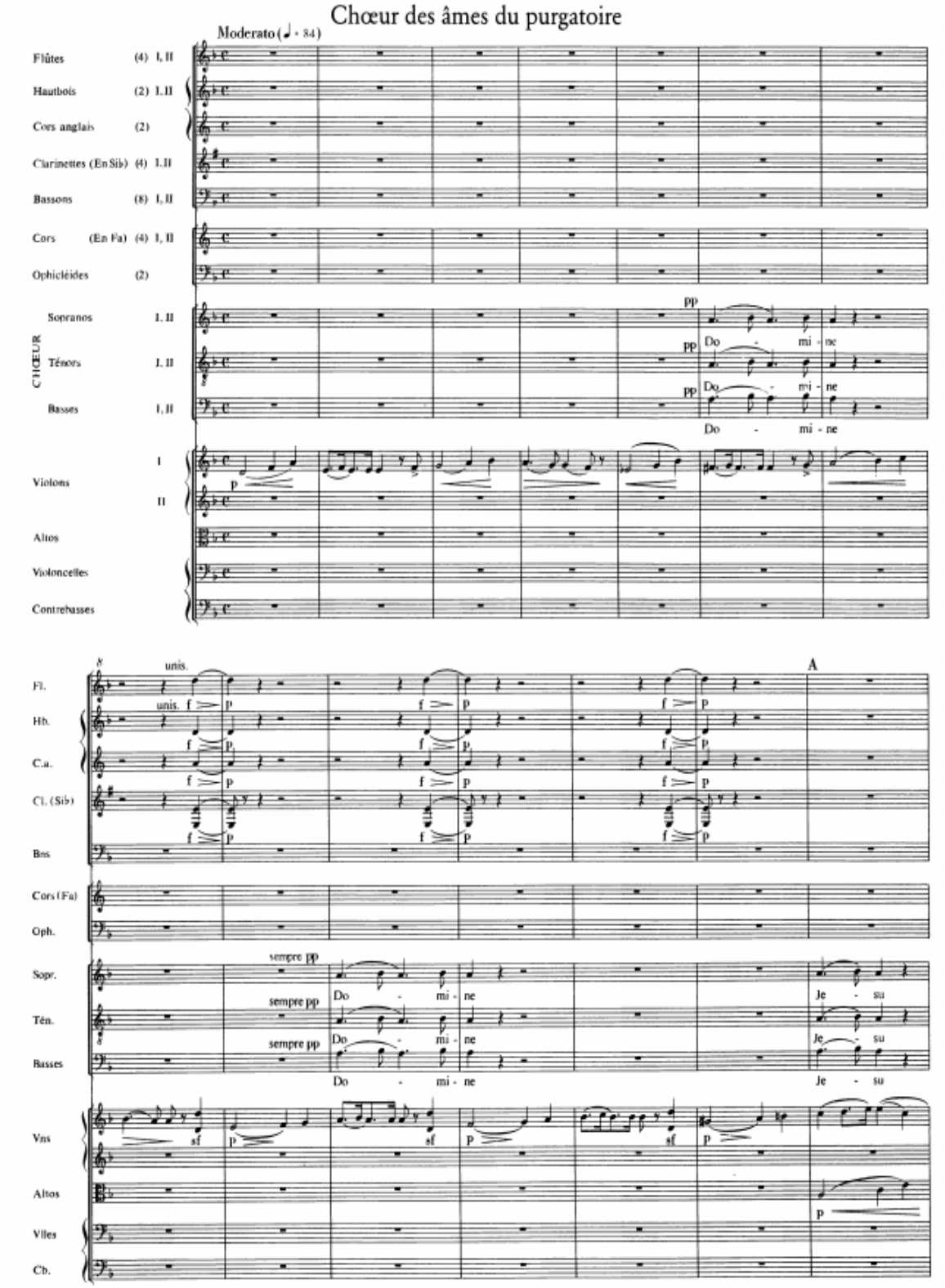
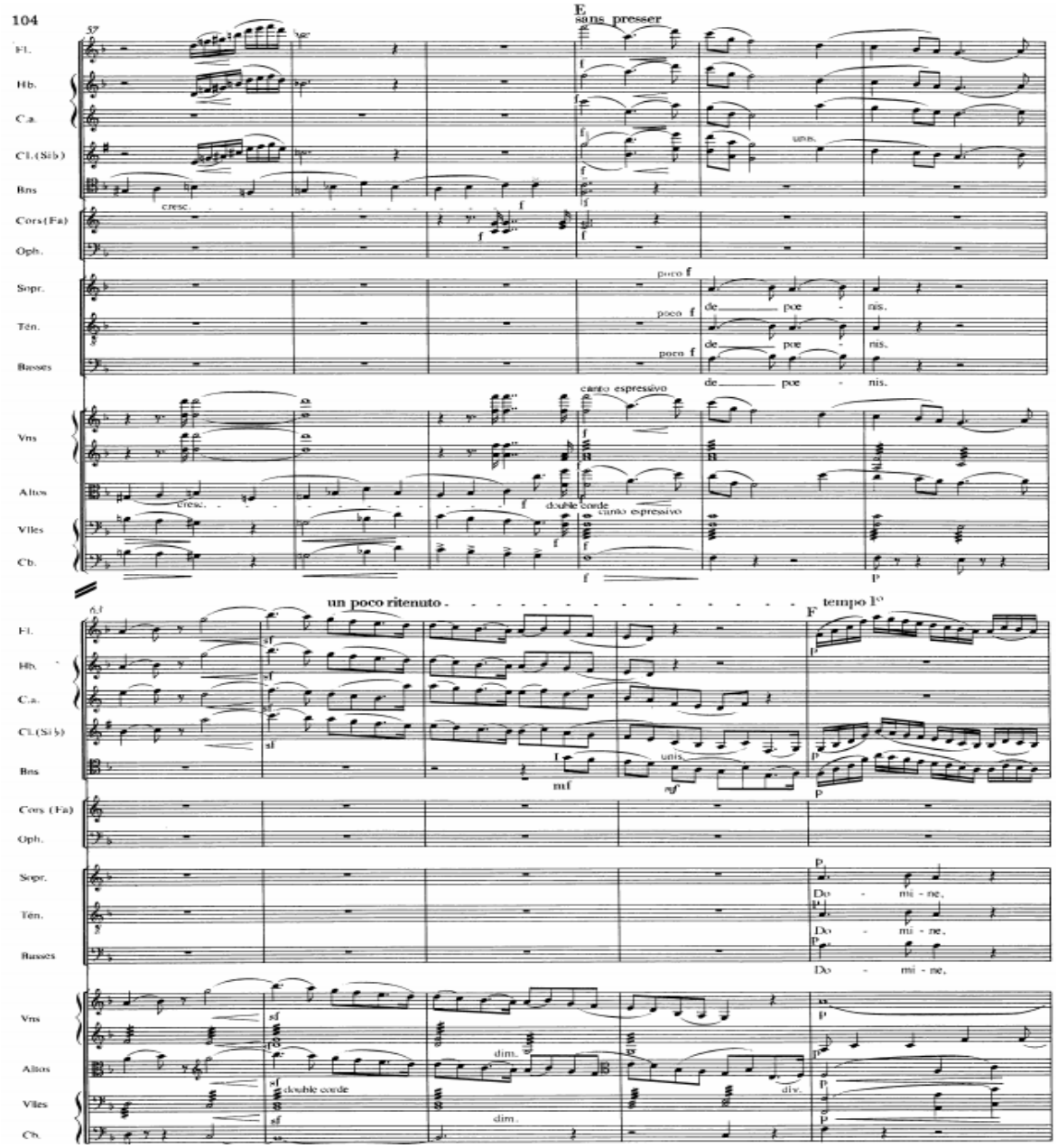
[105] Kern D. Holoman, "Autograph Music Documents of Hector Berlioz, c. 1818-1840" (PhD diss., Princeton University, 1974), 259. Revised as *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c. 1818-1840.* Ann Arbor: UMI Research Press, 1980.

[106] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness*, *1832-1869.* (Berkeley & Los Angeles, CA: University of California Press, 2000), 139.

Example 3.19: *Offertoire,* beginning of Theme 1 with choral ostinato, mm. 1-14.



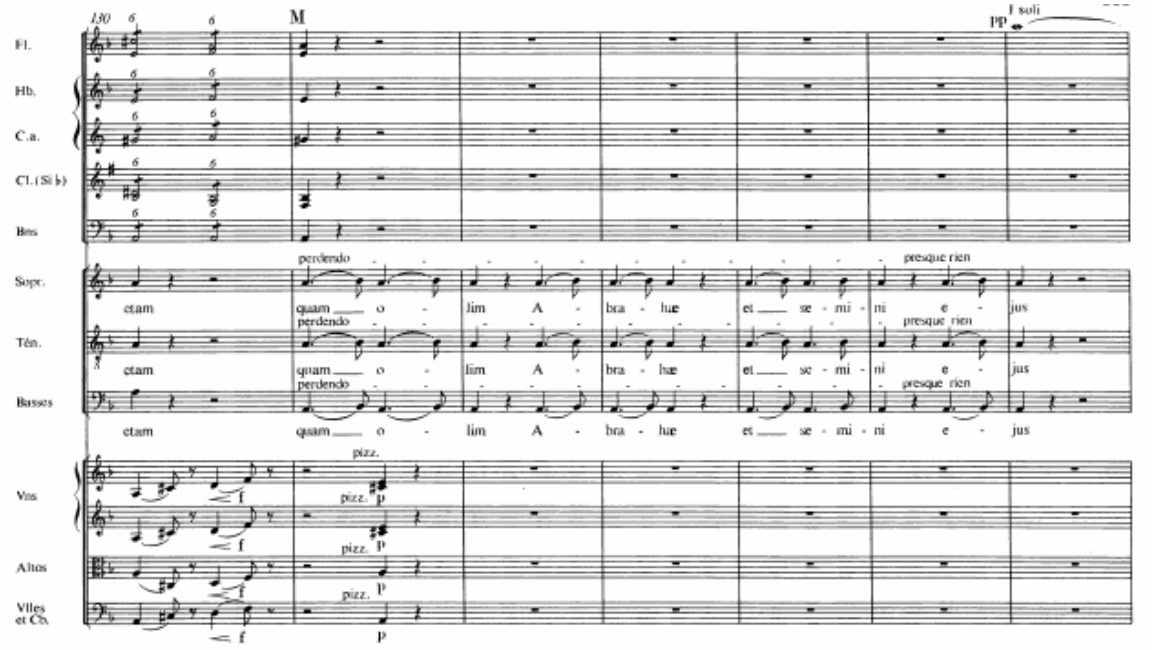
Example 3.20: *Offertoire,* Theme 2 (mm. 60-66), mm. 57-67.



The two orchestral themes throughout the movement alternate, as the worlds of despair and hope seek to establish denouement. Late in the movement, the first theme dissipates, representing the breaking down of the shackles that prevent the souls from ascension.

It is also important to note the choral silence and sparse texture at the end of m. 136: as the chorus finishes their prayer to God, an A^5 from a solo flute rings out, representing a redeeming beam of light from above. We have seen examples of dramatic silence before in the *Grande Messe*, where an awaited response is held in suspense and hope.

Example 3.21: *Offertoire,* mm. 130-36.



This yearning of the souls to be freed from their pitched bondage comes to fruition here at the end of the movement, as the promise to Abraham is finally fulfilled.

With regards to Berlioz's treatment of the traditional text, Cone rightly cites that in its final form The *Offertoire* omits the second stanza, which has already been seen in the *Rex Tremendae* movement.[107] However, in the autograph manuscript, this text is present. Holoman states that "Berlioz probably removed the seventeen measures simply to

[107] Edward T. Cone, "Berlioz's *Divine Comedy*: the *Grande Messe des morts*," *19th-Century Music* 4 no. 1 (1980): 7.

prevent the section from becoming tedious".[108] Therefore, it becomes apparent that Berlioz in his drama-liturgical concept of the *Grande Messe* found the text and music redundant and entirely dispensable. In the *Rex Tremendae*, the extrapolated text takes on heightened anxiety, as the choir's pleas for mercy and forgiveness reach desperate proportions. In the *Offertoire*, the chorus has already petitioned to be saved from the fiery pit and the deep lake of Hell, and the reiteration of the text is unnecessary.

Now all that remains is for the archangel Michael to appear and bring the souls of Purgatory into the holy light, a task duly completed and accomplished in mm. 136 to the end. How this feat is accomplished is not to be overlooked: The ensuing entrances of the chorus, beginning with first sopranos, create a D-major chord by adding sustained pitches in descending arpeggiation. The descending thirds from the opening of the Requiem representing death and gloom are transformed here to perhaps represent the hand of God or his angels reaching down towards lowly man and redeeming them. Here, Berlioz's choice to end the movement in the parallel major represents the ultimate triumph of good over evil, of hope and life over despair and death.

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[108] Kern D. Holoman, "Autograph Music Documents of Hector Berlioz, c. 1818-1840" (PhD diss., Princeton University, 1974), 254. Revised as *The Creative Process in the Autograph Musical Documents of Hector Berlioz, c. 1818-1840.* Ann Arbor: UMI Research Press, 1980.

Example 3.22: *Offertoire,* mm. 137-45.

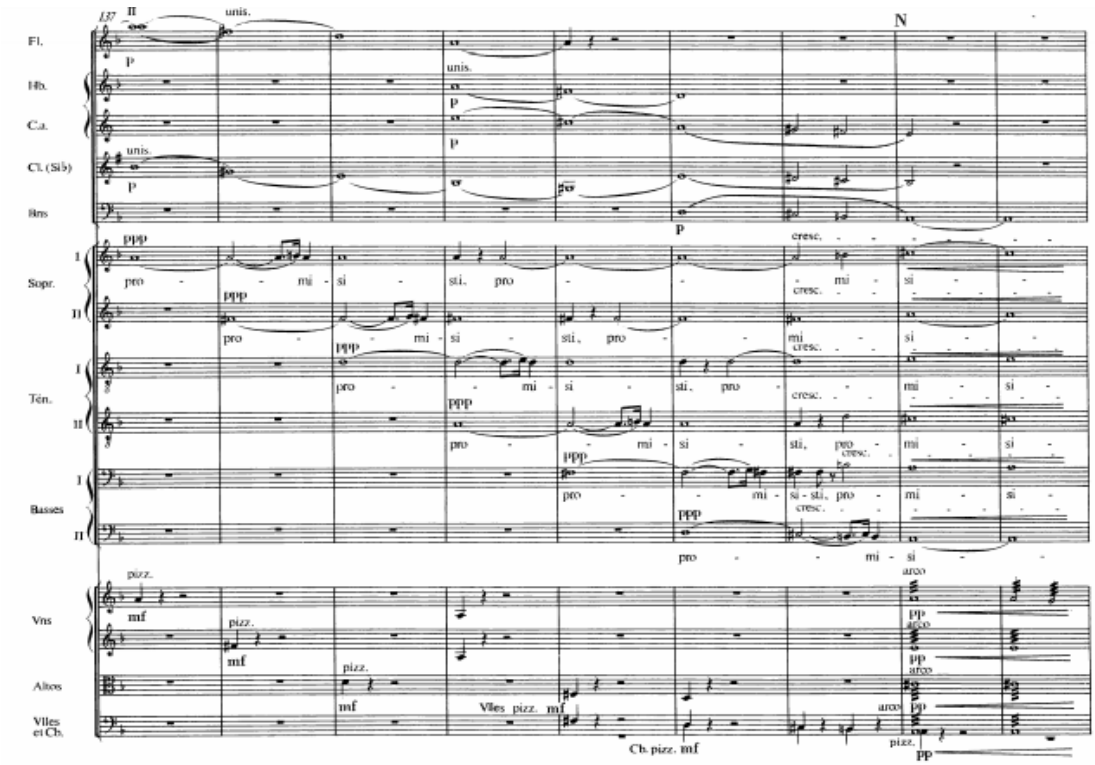


Figure 3.5: Ludovico Caracci, *An Angel Frees the Souls of Purgatory* (c.1610); Pinacoteca, Vatican

3.2h Hostias

One of the most famously cited and discussed orchestrations in the *Grande Messe* occurs in the *Hostias* movement. The odd coupling of flutes and trombones throughout the movement could represent the vast gulf within the cosmos, or the high flutes of Heaven contrasting with the low trombones representing the depths of Hell, as the petitions of the chorus reach out to be heard (see Chapter 2.1a, p. 34). The illusion Berlioz paints of tonal uncertainty that surrounds the movement adds to the mysterious atmosphere. Berlioz's choice to set this movement with men's chorus is noteworthy, as if the prayers in this movement being sung are coming from the priests themselves. In the Catholic tradition, these prayers are assisted by the Archangel Michael while the priests handle copious amounts of incense.

Another striking feature of this movement is the ambiguous quality of the key signature compared to the previous *Offertory*. Whereas the key signature of the *Offertory* indicates d-minor, and the movement concludes in D-major, in the *Hostias* the key signature has been variously interpreted as B-flat major or g-minor, and ends in b-flat minor. The redemptive hope of the previous movement for all of the souls of Purgatory is not certain. Ultimately, all souls will commiserate with either the flutes of Heaven or the trombones of Hell. The middle ground of Purgatory is where the soul is currently waiting, but that state of existence is not permanent.

Continuing his unorthodox treatment of the text, Berlioz in the *Hostias* omits the final stanza. The petition of granting the souls of the deceased to pass from death unto life is nowhere to be seen in this movement. This movement is primarily concerned with God receiving the prayers of the supplicants on behalf of the deceased. This textual

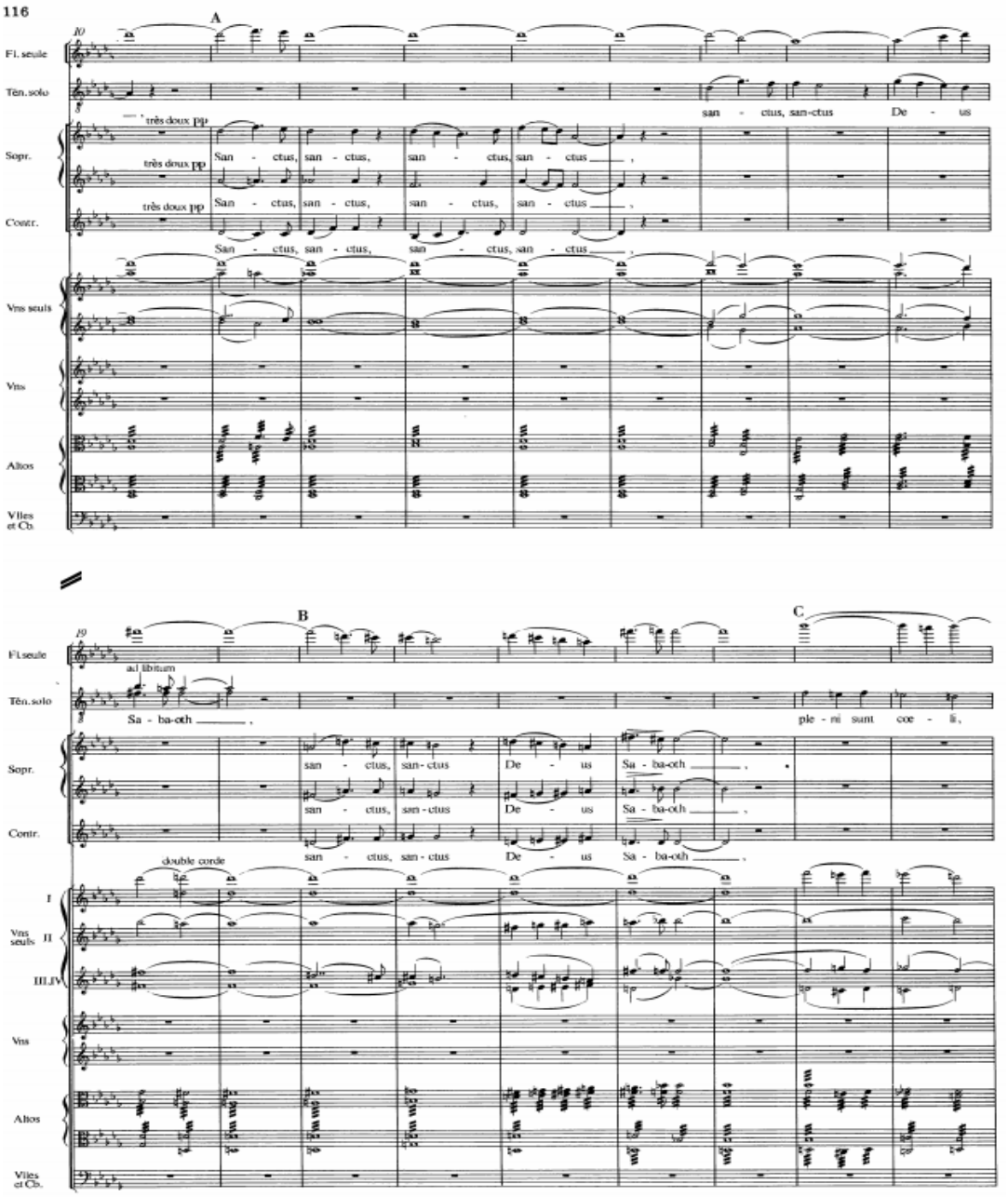
choice by Berlioz brings into question whether man is even worthy to petition God for the benefit of the souls of men. And with regards to the reiteration of the *Quam olim Abrahae promisti* text, the promise to Abraham was already seen and established in the previous movement, and Berlioz felt no need to reiterate this text here. Compared to the *Offertoire*, the *Hostias* is bleak and ambiguous. Whereas the promise of the former movement attains realization and redemption, in the latter movement, nothing seems certain, including the outcome of where the souls of the dead will eternally reside.

3.2i Sanctus

Fortunately, the *Sanctus* which follows the dark *Hostias* movement provides a striking and optimistic contrast. The *Sanctus* commences in the luminescent key of D-flat major. The colors at the opening consisting of violins, violas and flute provide us with a transcendent, heavenly atmosphere (see also Chapter 2.1a, p. 32). Notice that throughout the two "Sanctus" sections, the upper strings are holding long, sustained notes. This texture is then continued during the second "Hosanna" appearance. This long sustained treatment of the strings recalls the "halo" effect seen in the J.S. Bach Passions, depicting the holiness of Jesus. Here in the *Sanctus*, the soloist and chorus are in the presence of God, and as such, this musical acknowledgment and reference to Bach is entirely appropriate. Berlioz clearly intended this movement to be transcendent, as he states in his *Treatise*, "choruses of women in three parts have an enchanting effect in pieces of a tender and religious character."[109] The dreamlike, tenor solo (or soloists) that commences the vocal music of this movement is echoed by the choir of women (the angels/seraphim of heaven), repeating the text and music, in accordance with Isaiah 6:3.

[109] Hugh Macdonald, *Berlioz's Orchestration Treatise: A Translation and Commentary*. (New York: Cambridge University Press, 2002), 178.

Example 3.23: *Sanctus,* mm. 10-27.



Consistently, every time the word "Sabaoth" appears in the movement, it is set apart both melodically and harmonically from its surroundings. The first instance in m. 19 with a melodic A-natural takes the key to D-major, while the second instance in m. 24 with an E-sharp unexpectedly arrives in B-flat major. This also happens at subsequent

repetitions in mm. 106 and 111. Its distinct setting is by no means coincidental or accidental.

> *Sabaoth* is a title which ascribes majesty, referring mainly to God...the full ascription *yhwh 'ĕlōhê sebā'ôt yísrā'ēl,* "Yahweh, the God of the armies of Israel" conveys the concept of Israel's God seen as the supreme commander of its armies, a warrior who led the hosts of Israel into battle.[110]

This insight on the text "Sabaoth" proves useful, especially in considering the recapitulation of the tenor solo. The use of quiet bass drum and cymbals in mm. 94-138 present a militaristic flavor to the text (see Chapter 2.2b, p. 44) and appropriately, this instrumentation assists in portraying God as the military leader. God's glory throughout the Old Testament reached its height in his military victories, especially where the Israelites appeared to be at a huge disadvantage, such as when David defeated Goliath, and the Israelites consequently routed the Philistines. While the overall quality of the music is heavenly, the distant sound of bass drum and cymbals recalls his military authority against evil both in the physical and spiritual spheres. As the text in the *Sanctus* states, heaven and earth are full of God's glory, and nowhere was that glory more present than in his military prowess and power.

Berlioz chose to adhere to the tradition of setting the "Hosanna" text fugally. All of the angels and choirs of heavens are extolling the great virtues of God, and what better way for the choirs to echo their cries of God's greatness than in a fugue. In m. 81 (and again in m. 174), notice the stretto treatment of the fugal subject, and how the tenor line literally acts as an echo to the soprano subject.

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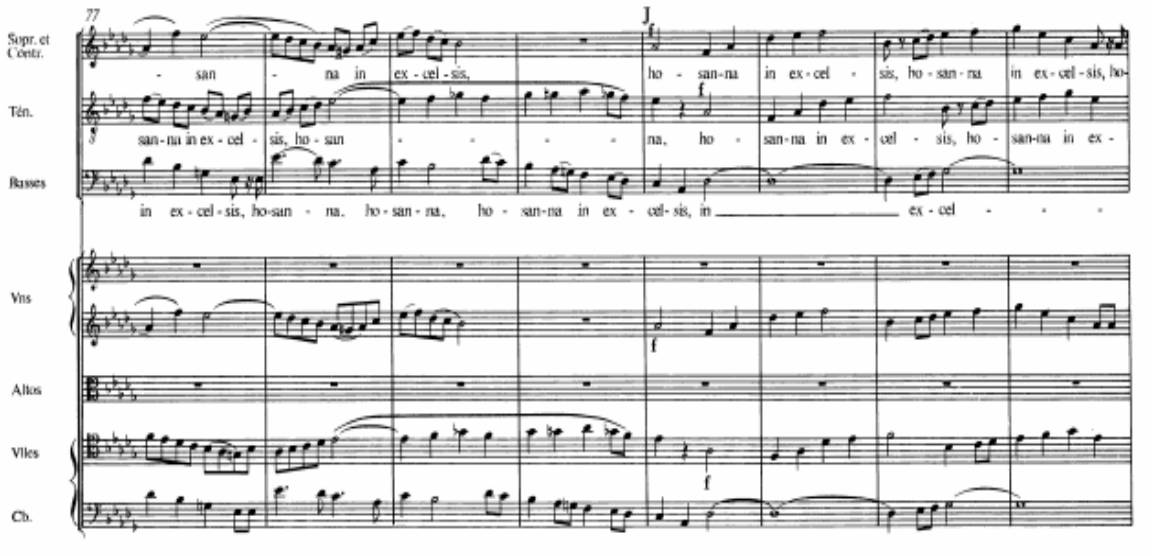
110 *Translations and Annotations of Choral Repertoire: Volume I: Sacred Latin Texts*. Compiled and Annotated by Ron Jeffers. (Corvallis, Oregon: Earthsongs, 1988), 81.

Example 3.24: *Sanctus,* mm. 77-84.



Upon the return of "Hosanna" in m. 139, the "halo" effect of the upper strings, coupled with the earlier fugal treatment, provides us with a summation of the movement, as both God's holiness and glory are simultaneously portrayed. The emphatically presented and shortened final statement of the fugue subject in m. 195, doubled in octaves by the entire choir and orchestra, (subtly echoed by the upper strings and winds in mm. 198-99), shows the entire universe in unison praising God's greatness.

Berlioz's choice to omit the *Benedictus* text may have been due to the rhetorical focus of the movement. The *Sanctus* as it is set is strictly concerned with portraying the majesty and glory of God. In no way is the state of the human condition even slightly introduced. Humanity, with all of its sins and shortcomings, could not belong in a texture devoted to the perfection, holiness and glory of God. The *Benedictus*, with its reference to humanity in the presence of God, would taint the portrayed perfection, and as such, has no place in Berlioz's setting.

3.3. The Cyclical Nature of the Requiem established by the *Agnus Dei*

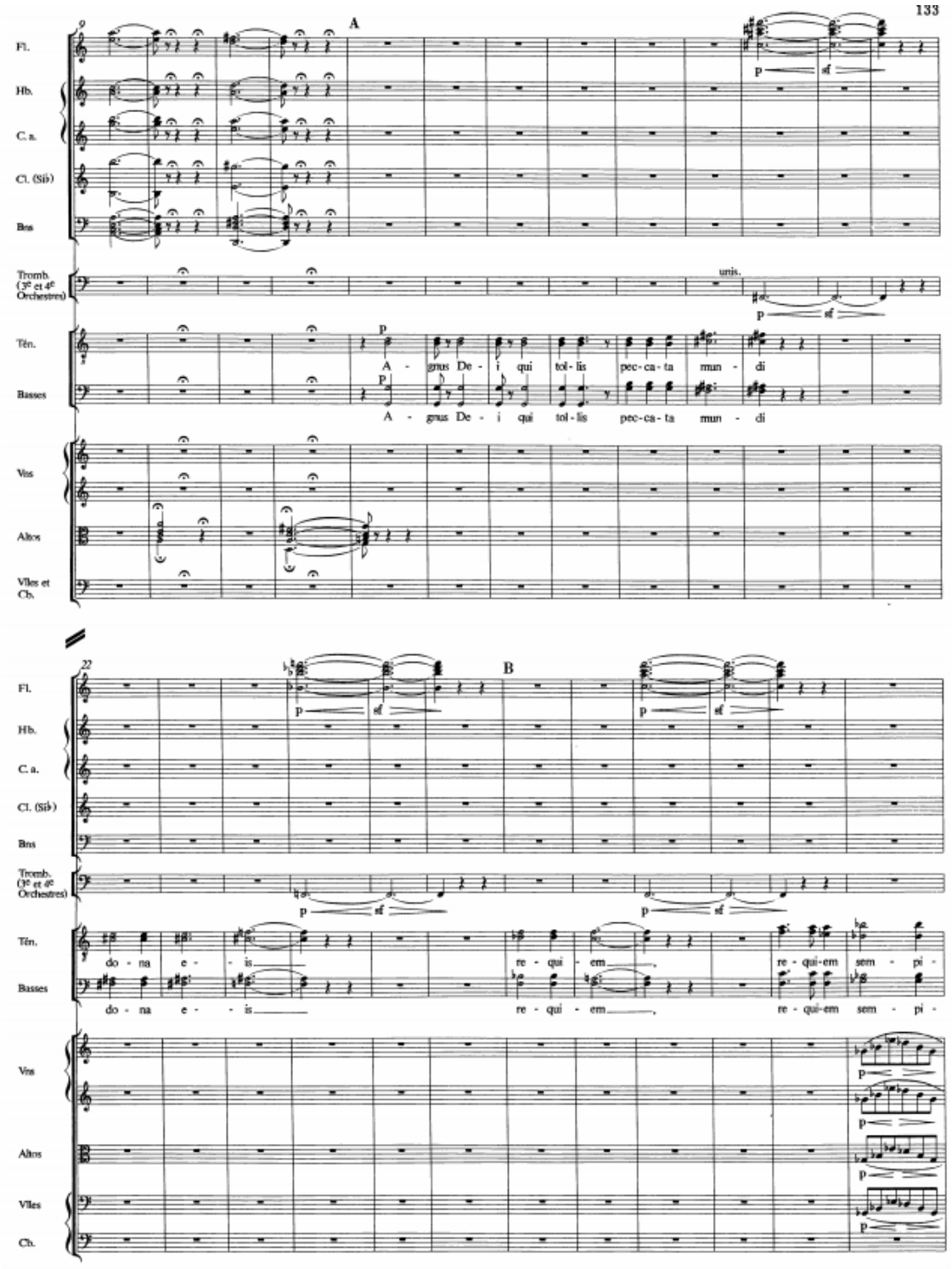
The final movement, the *Agnus Dei* and *Communion*, rounds out the entire *Grande Messe* by recapitulating several elements seen earlier in the work. After a mysterious opening, the musical fabric of the *Hostias* is reset to the *Agnus Dei* text. Immediately following this section, Berlioz inserts the middle part of music and text from the first movement, "Te decet hymnus, Deus in Sion, et tibi reddetur votum in Jerusalem. Exaudi orationem meam, ad te omnis caro veniet". Lastly, Berlioz sets the *Quia pius est* text to the same music as appeared at the conclusion of the *Rex Tremendae*, before a transcendent, swirling coda concludes the work. The important question that remains to be answered is the rhetorical significance of these decisions.

From the outset of the movement, we are reminded of several events that had important meaning in the *Grande Messe*. First, the opening harmony, A, which provided the over-arching tonal scheme of the entire Sequence. It is immediately followed by B-flat major, and then back to A (minor); this oscillation recalls the plaintive cries of the souls in Purgatory of the *Offertory*. The next chord is C-major, another important harmony, having received its due in the *Lacrimosa* and the *Quaerens Me.* The harmony once more moves back to a-minor, before a D-major harmony emerges, acting as the dominant of the *Grande Messe* key of G. Remember that the very opening scale of the entire *Grande Messe* also ends on a D, and that the *Offertoire* concludes in D-major. At this point, the musical material from the *Hostias* returns, and like the previous movement, commences on a G-major harmony.

Once again, the odd texture of the trombones from Hell and the flutes of Heaven surround the chorus of men. Here, the priests are asking for the Lamb of God to have

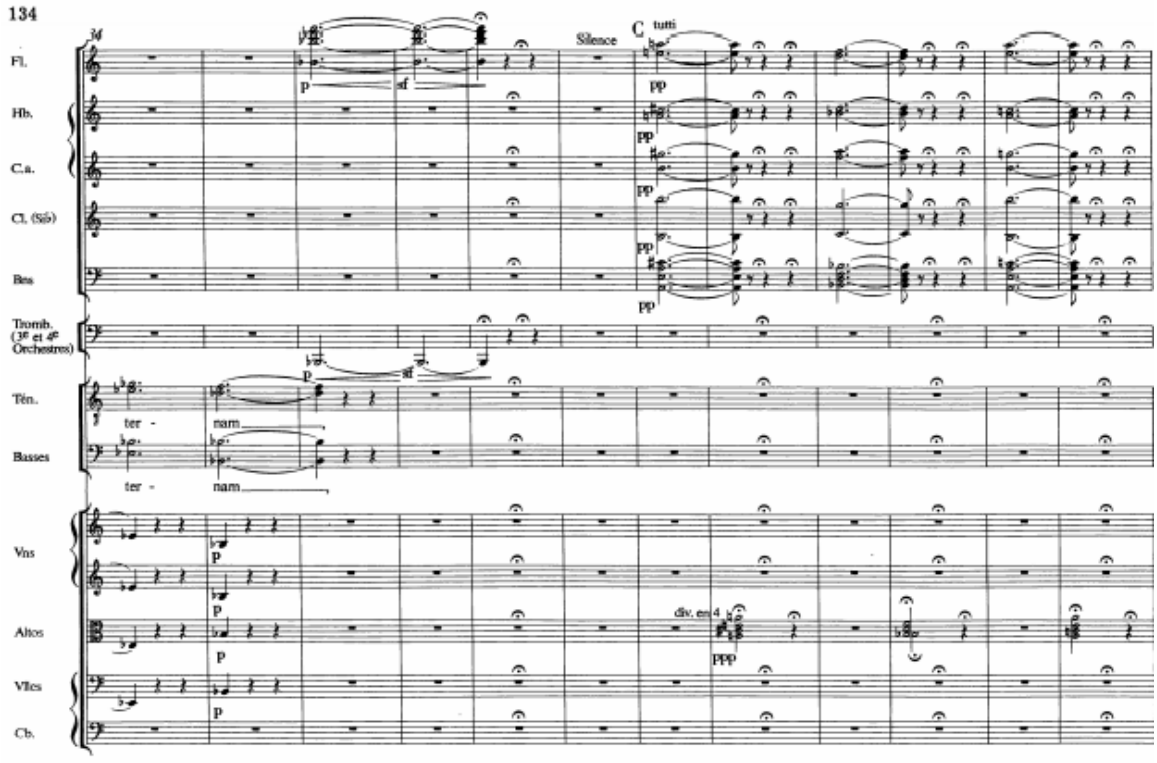
mercy on the souls of the deceased, and grant eternal rest for those souls that for the moment seemingly have their place in the uncertain realm of Purgatory.

Example 3.25: ***Agnus Dei,*** **mm. 9-33.**

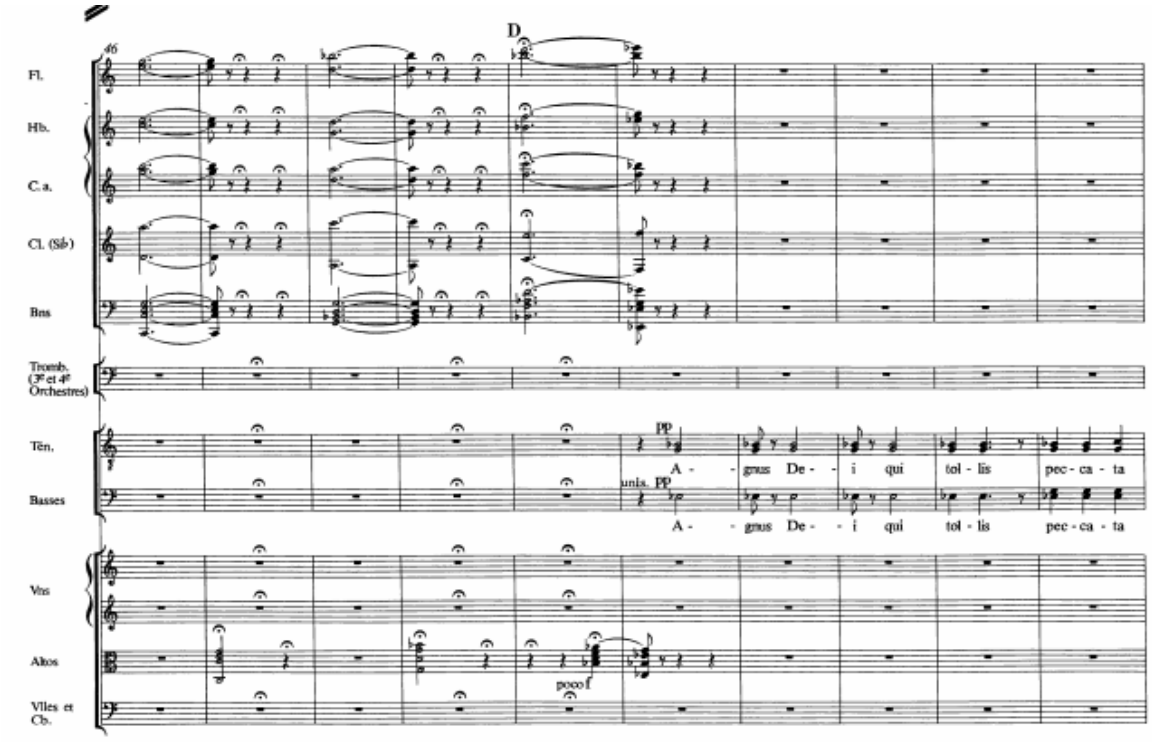


Following the cadence in m. 35 within the key of b-flat minor, just like in the previous *Hostias,* the opening harmonies return, but their conclusion is altered. The harmonies of A-major, B-flat major, a-minor and C-major are restated, just like the beginning of the *Agnus Dei*, but now, three more chords are added: g-minor (the key of the *Grande Messe)*, B-flat dominant 7^{th}, and E-Flat major. Remember that the second scale of the entire work ascended to E-Flat, and it is the harmony that served as the tonic for the *Tuba Mirum.* Its presence here in the final movement, acting as a summation to the entire *Grande Messe* as a whole, should not be surprising. And just like in the *Hostias* movement, the second stanza commences on an E-flat major harmony, before once more seeming to head towards b-flat minor.

Example 3.26: *Agnus Dei,* mm. 34-55.



Example 3.26 (continued).

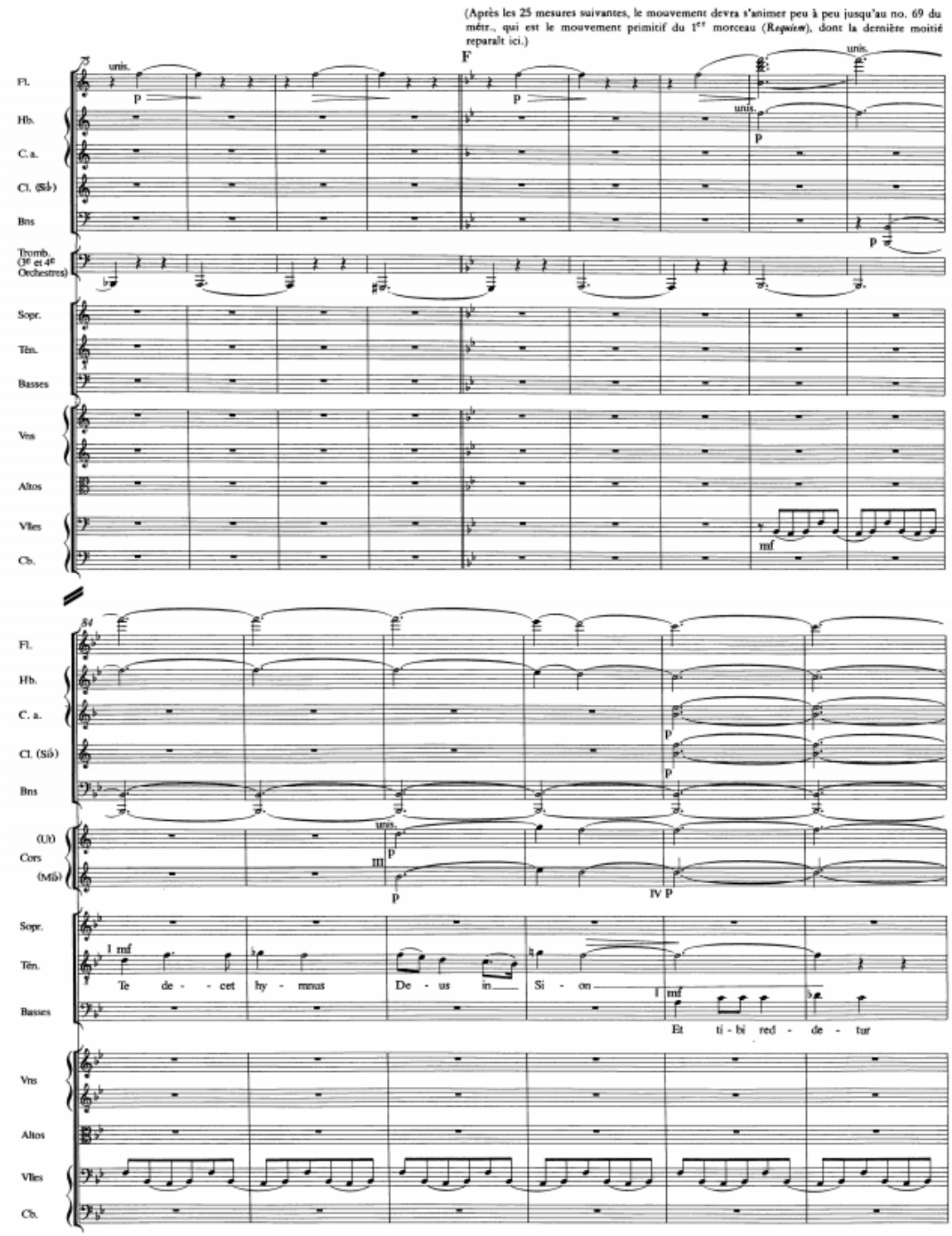


But here in the *Agnus Dei,* Berlioz adds a harmonic and textual twist:

And, in the final movement, as the (non-liturgical) "Te decet hymnus" reenters, the last of the flute/trombone chords, repeated from the Hostias, is taken up by flutes and bassoons, B flat minor becomes major, and with a sense of emerging from a momentous "sleep of dreams" we are back where we began, though transformed by the visions lived through in between. The ending draws the work together; in Cone's words, it "furnishes a final response to the initial questioning gesture of the entire Requiem".[111]

[111] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness*, *1832-1869.* (Berkeley & Los Angeles, CA: University of California Press, 2000), 139.

Example 3.27: *Agnus Dei,* mm. 75-89.

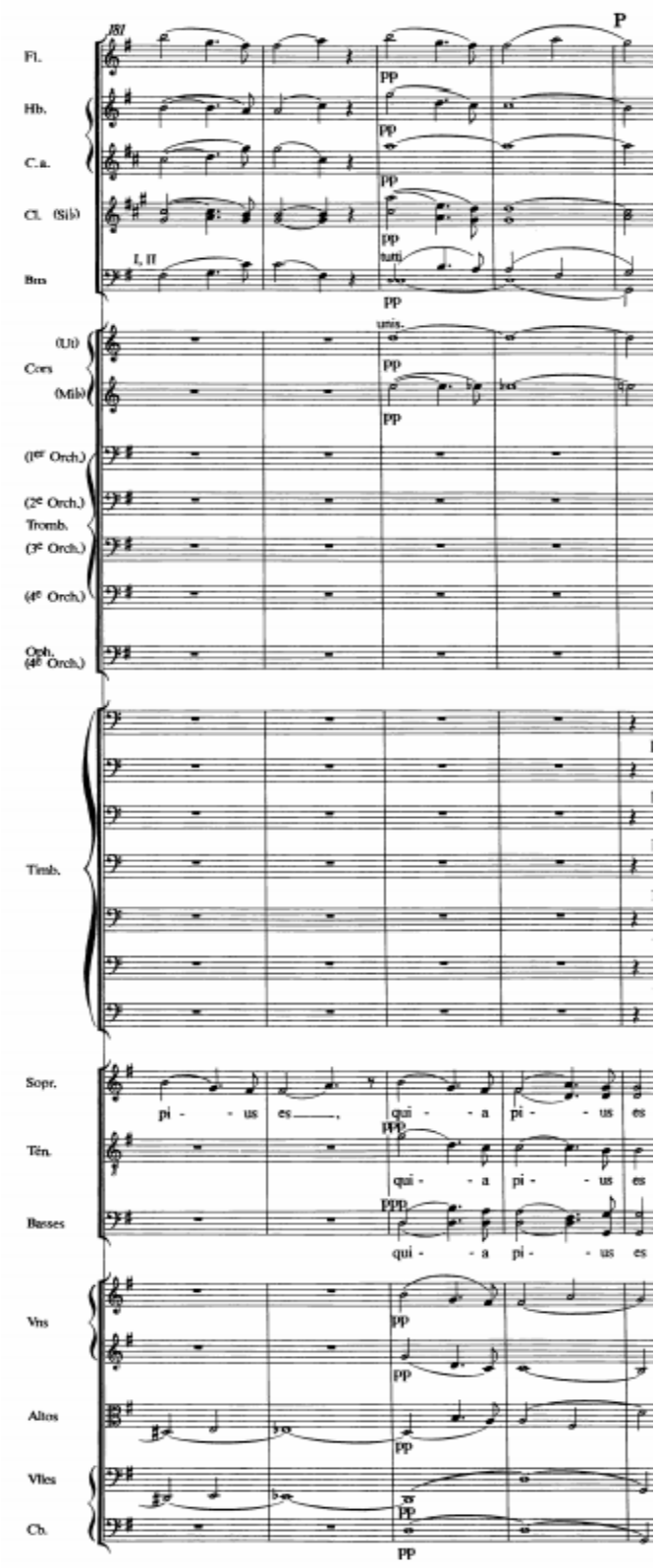


This long musical vision and prayer was Berlioz's rhetorical plea for the souls of all men to enter into God's presence and for God to grant the shine of eternal light on all

of the souls of the deceased. In addition, it is both significant and necessary that motives including descending thirds, chromatic scalar descents, and repeated notes, return via the repetition of the music from the first movement in the *Agnus Dei*. For Berlioz to provide a comprehensive summary of the *Grande Messe*, the seminal material from which much of the musical fabric stemmed needed to reappear here to give a sense of completion to his musical and rhetorical argument.

Following the recapitulation of the music from the first movement, the music of God, the "fount of pity" from the *Rex Tremendae* is transformed here in the *Agnus Dei* into extolling God's mercy in mm. 179-185 (compare with Example 2.37, p. 101).

Example 3.28: *Agnus Dei*, mm. 181-85.



The sevenfold Amen which follows (see Example 2.16, pp. 53-55), in essence reverses the ascending scale of the opening in the bass, back down to the resting place of G (m. 186, C, m. 188, B, m. 190, A, m. 192, A-flat, m. 194, A-flat again, before the V-I final cadence to G in mm. 196-198). Whereas the opening movement's conclusion reversed itself back to the gloomy key of g-minor, here, the piece ends in the more optimistic key of G-major, as God, the fount of pity, brings all flesh unto himself. Notice also the harmonies in this sevenfold Amen: m. 186: C-major (*Lacrymosa*, *Quaerens Me)*; mm. 188-89: b-minor (*Quaerens Me*); m. 190: a-minor (*Dies Irae, Lacrymosa*—parallel minor to A-major, *Quaerens Me)*; m. 192: E-major (1st inversion-*Rex Tremendae*); m. 194: A-Flat major (crisis chord in *Introit*, parallel major to g-sharp minor, *Quid Sum Miser)*; mm. 196-197: D-major (parallel major to d-minor, *Dies Irae, Offertory)* before the cadence in m. 198 in G-major (parallel major to g-minor, *Introit).* As a subtle reminder of the significance of thirds in the work, observe the string bass's movement from G to B back to G in mm. 198-99. Berlioz also audibly highlights these basses by having them as the only strings not to be performing tremolando. David Cairns eloquently summarizes the rhetorical trajectory of the entire *Grande Messe*:

> ...the main focus of the music is humanity and its weakness and vulnerability: humanity against hope (Requiem and Kyrie); striving to keep judgement far off and impersonal (Dies irae); lost in the desolation of an empty universe (Quid sum miser); pleading for salvation before the majesty of God (Rex tremendae); humanity in the Dance of Death, the endless procession of the dead scourged towards judgement (Lacrymosa); humanity on the edge of eternity (Hostias, where trombone pedal notes, answered by flutes high above, suggest Hell and Heaven and the infinite pulsating space between); humanity striving out of its terror or extinction to create a meaningful universe and a merciful God.[112]

[112] David Cairns, *Berlioz*. 2nd ed. Vol. 2, *Servitude and Greatness*, *1832-1869.* (Berkeley & Los Angeles, CA: University of California Press, 2000), 136-37.

Chapter 4: Forms of the Individual Movements

4.1 Requiem et Kyrie

The *Requiem et Kyrie* movement of the *Grande Messe des Morts* is formally in two large parts. The first part, the "Requiem" portion, is a large Rondo form with an introduction (Intro. A B A' C A'' D A''' E), while the *Kyrie* portion of the movement consists of two themes varied and presented alternately (A B A' B' A'' B''A''' Coda).

Following an orchestral introduction at the beginning of the movement that foreshadows much of the melodic and motivic material that will ensue in the *Requiem* (mm.1-24, Intro.), the chorus enters in the key of g-minor on the text "Requiem aeternam, dona eis Domine". Their music is comprised of a descending thirds theme and descending chromatic countersubject that will appear regularly throughout the movement (mm. 25-40, section A). In m. 41, the key moves to B-flat major, and a new lyrical theme is introduced ("dona eis Domine", section B). Near the conclusion of the B section, Berlioz reintroduces the text "requiem aeternam" in m. 51, transitioning to the arrival of the A' section that will happen four measures later in m. 55. As the music cadences in B-flat major in m. 55, Berlioz reintroduces the motivic material of A. The music of this A' section ends differently than the previous A section, and some surprising harmonic twists in mm. 69-77 lead the music back to the home key of g-minor.

However, rather than returning to music heard previously in the movement, Berlioz commences on a new thematic idea, over which a rocking bass and winds quickly move the music once again to B-flat major (mm. 78-82). The tenors introduce over this swaying texture a new cantabile theme answered by the choral basses. The outset of this section (C: "Te decet hymnus Deus in Sion, Et tibi reddetur votum in Jerusalem, Exaudi

orationem meam") is characterized by remarkable harmonic stability, colored only by the chromatic inflections of the vocal parts. However, this vertical grounding is short-lived, for beginning in m. 98, the harmonic stability is abandoned, and the music once more transitions to a reiteration of the A motivic material. Noteworthy here is the bassoon and tenor part in mm. 105-109, reiterating note-for-note the scalar passages found in the introduction of this movement.

With the arrival on the pitch A in m. 109, a dominant is established, after which the choral basses enter on the note D, thrusting the music back into a brief restatement of the A material (A" mm. 112-115).

Only four measures later in m. 116, we have another completely new texture, and a new text ("defunctis Domine, et lux perpetua luceat eis"). Whereas the previous contrasting section was marked by stasis, this D section (mm. 116-128) is characterized by jagged rhythm, syncopation, and harmonic tension.

As the harmonic instability of the D section comes to a close, Berlioz modulates back to g-minor, before the sopranos reiterate the "Requiem aeternam" motive in m. 129, bringing about another variant of A, A"'. This section is much closer to the initial A presentation than the other two, as Alexander notes, due to the reappearance of the chromatic countersubject.[113]

When the A"' section concludes in m. 146, the music is left with just a yearning line in the 1st violins and flutes, before building up from a lone G in the basses.

The music here, section E (mm. 146-171, "et lux perpetua luceat eis"), like in the previous contrasting section, consists of jagged, syncopated rhythms, and a sense of

[113] Metche Franke Alexander, "The Choral-Orchestral Works of Hector Berlioz." (PhD diss., North Texas State University, 1978), 213.

harmonic instability, before a luminous D-major chord erupts in m. 160, giving a sense of momentary repose, and establishing a dominant harmony that will resolve in m. 165 on G-major. The music following, in mm. 166-171, acts as a harmonic reinforcement to the established G-major key.

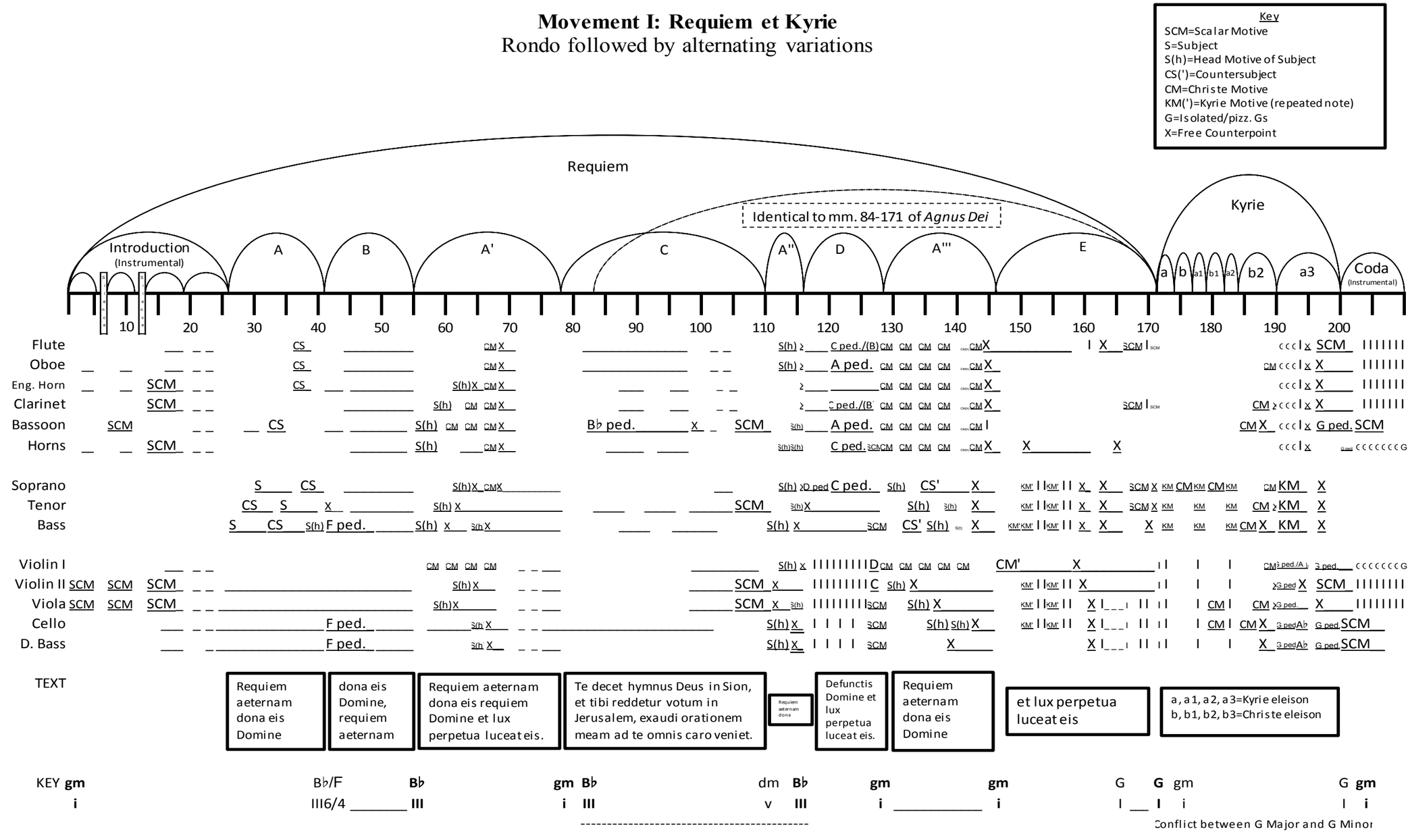
With this establishment of G, the music of the "Kyrie" commences. Alexander argues that the music from here to the end of the movement is a large coda,[114] and the argument has merit, as the harmony stays rooted in G for the entire passage. But if this music is examined from a more microcosmic and motivic perspective, Berlioz clearly sets the "Kyrie" passages apart from the "Christe" passages, setting up an opposition between the two ideas as they battle for a semblance of supremacy. The "Kyrie" states its first case in mm. 171-73, followed by a fermata pause, before "Christe eleison" answers in mm. 174-76, followed by its own fermata pause. This alternation between the two motives continues in extremely similar fashion in mm. 176-83. Beginning in m. 184, the "Christe" motive seems to be gaining strength and asserting itself, when it is abruptly and decisively undercut by the "Kyrie" motive in mm. 189-90. As the "Kyrie" motive asserts itself more aggressively surrounded by agitated strings in mm. 189-192, it builds to an incredibly forceful and intense moment, with the arrival of the dissonant A-flat major 7^{th} harmony in mm. 193-94.

After the arrival and conclusion of this crisis chord, the music begins to dissipate in tension, and we are left with an instrumental coda (mm. 200-09) where the impression of the texture of the scalar passages from the introduction are present. In addition, the chromatic outlines in the lower strings and bassoons remind the listener of the chromatic

114 Metche Franke Alexander, "The Choral-Orchestral Works of Hector Berlioz." (PhD diss., North Texas State University, 1978), 213.

countersubject from A, as well as the “Christe” motive, thus providing a musically cohesive conclusion to the opening movement.

Figure 4.1: Formal graph, *Requiem et Kyrie*



4.2 Dies Irae

The *Dies Irae* of the Berlioz *Grande Messe*, despite its sprawling and massive length, is thematically economical, and remarkably cohesive. The actual construction is based on two ground bass *canti firmi*; the first is in the Aeolian mode and is twelve measures in length (mm. 1-12), while the second is in Dorian (mm. 37-40).[112] In its largest form, the *Dies Irae* consists of three strophes, A A' A". The first strophe, A, can be broken down into a rondo form aba'ca", and the following two strophes are simple ternary forms (they are listed in formal graph 4.2 as variants of a and c, since the motivic material is based on the music from a and c from the first strophe). The orchestral scalar interludes which occur between the strophes act as transitions to the new key area of each strophe.

Mm. 1-12 introduce in the low strings a ground bass in A Aeolian that will serve as the foundational music for much of the movement (GB1). In mm. 13-25, the sopranos unaccompanied and doubled by winds, introduce a descant which will also reoccur throughout the movement (SD1). After the soprano descant, GB1 returns in m. 25, juxtaposed against a new melodic idea in the tenors (TD1) and bassoons.

A contrasting higher-pitched ground bass in D Dorian is then introduced by the choral basses and low strings in mm. 37-40 (GB2). This is then followed by an unaccompanied contrasting melodic descant in the sopranos and upper winds in mm. 41-44 (SD2). At this point, GB2 returns, with a new tenor descant (TD2) introduced in mm. 45-48. All of this leads to mm. 49-53, where Berlioz demonstrates his extraordinary contrapuntal skills by simultaneously presenting SD2, TD2 and GB2. He follows this up

[112] Metche Franke Alexander, "The Choral-Orchestral Works of Hector Berlioz." (PhD diss., North Texas State University, 1978), 217-18.

in mm. 53-64 by contrapuntally combining SD1, TD1 and GB1 to round out the first strophe, before the first orchestral transition (O1) takes the music to the new key of b-flat minor.

With the introduction of the second strophe in mm. 68 and b-flat minor firmly established, GB1 is once again present, but now against a new repeated-note/rhythmic thematic descant in the sopranos and upper winds in mm. 69-71 (SD3). Beginning in m. 72, the tenors and bassoons begin a leaping, angular motive that will persist all the way until m. 99 (TD3). Consequently, GB1, SD3 and TD3 are happening simultaneously in mm. 68-79. From mm. 80-83 and again in mm. 84-87, GB2 underpins the music, pitted against SD3 and TD3. Finally in m. 89, GB1 returns, and remains in contrapuntal opposition to SD3 and TD3 until the end of the strophe and the next orchestral transition commences in m. 100 (O2), leading the music to yet another new key for the final strophe of the *Dies Irae* section of the movement.

At m. 104, after the orchestral transition moves the music to d-minor, the first tenors doubled by viola begins an athletic descant line characterized by rapid scalar passages and frequent leaps (TD4). Surrounding this agitated line is a reiteration of SD3 in the sopranos and upper winds in m. 105, and then in the very next measure, GB1 reappears and continues through m. 117. GB2 reappears in mm. 118-121 and again in mm. 122-125, while the other voices continue with TD4 and SD3, before GB1 reestablishes itself for a final time in mm. 126-138. The final orchestral transition in this section from mm. 138-140 (O3) leads the music into the ensuing blast of E-flat major which begins the *Tuba Mirum*.

4.2a Tuba Mirum

The *Tuba Mirum* is itself in a ternary form, A B A', and within each section there are two smaller subsections:

A	B	A'
d e	f f'	d' e'

With the stentorian blast of the brass in m. 141, the onslaught of the *Tuba Mirum* commences. A brass fanfare from the four brass orchestras usher in the apocalypse through m. 162 (subsection d), before the choral basses enter in m. 163 (the beginning of subsection e). While the choral basses sing, the brass continue their fanfares intermittently. The strings enter in m. 176, only two measures before the end of this section in m. 178, which also corresponds to the conclusion of larger form A.

With the introduction of "Mors stupebit" in the choral basses in m. 179, the larger B section begins, and with string and horn accompaniment, the musical material is markedly different from the music which preceded it. The texture builds as instruments and voices are added, and by m. 190 all the instruments from the main orchestra and several instruments from the brass orchestras are incorporated and cadence firmly in C-flat major, completing subsection f. As the music in mm. 191-94 begins in similar fashion to the music in mm. 179-82, it creates subsection f'. Like before, this subsection grows in intensity, with the strings and lower winds adding to the musical fabric, before in m. 201 we have a string texture similar to the scalar transition that led into the beginning of this movement, closing out the B section as well as subsection f'.

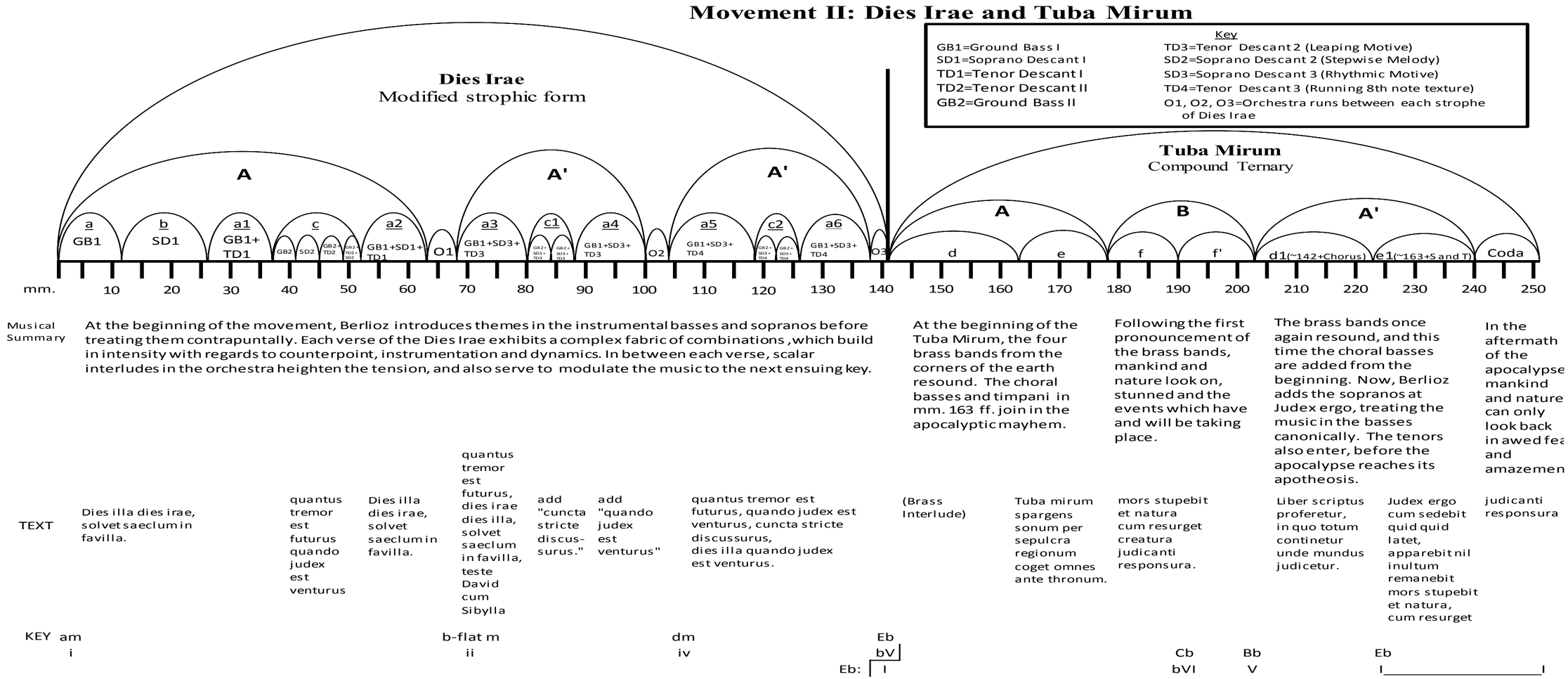
Once more, the brass blast reenters in m. 202, and the fanfare from the opening of the *Tuba mirum* resumes, but in addition this time, we also have the presence of the choral basses singing the "Liber scriptus" text, making this the beginning of A' as well as

subsection d'. The basses continue to sing intermittently beneath the brass fanfare, until like before, we have a massive arrival on E-flat major in m. 223 (now with tam tams and cymbals added) to close the d' subsection.

As subsection e' begins, rather than just the basses singing against the brass and percussion as before, we have at the outset of the music a canonic treatment between the basses and the conjoined tenors and sopranos. In m. 229 the canonic treatment ceases, and the tenors and sopranos now sing a newly composed counterpoint. The music builds in intensity, before again arriving with a massive cadence in m. 239 on E-flat major, closing out both A' and subsection e'.

The music that follows in mm. 240-51 is a coda. Berlioz uses the coda to hearken back to harmony previously presented. Aside from the obvious association and tonality of E-flat major, notice the diminished harmony in m. 245 (cf. mm. 230-231), the C-flat major harmony in m. 248 (cf. cadence in m. 190) and the a-flat minor chord also in m. 248 (cf. mm. 191-194). In utilizing these harmonies in the coda, Berlioz brings the *Tuba mirum* to a satisfying and balanced conclusion.

Figure 4.2: Formal graph, *Dies Irae* and *Tuba Mirum*



Musical Summary

At the beginning of the movement, Berlioz introduces themes in the instrumental basses and sopranos before treating them contrapuntally. Each verse of the Dies Irae exhibits a complex fabric of combinations ,which build in intensity with regards to counterpoint, instrumentation and dynamics. In between each verse, scalar interludes in the orchestra heighten the tension, and also serve to modulate the music to the next ensuing key.

At the beginning of the Tuba Mirum, the four brass bands from the corners of the earth resound. The choral basses and timpani in mm. 163 ff. join in the apocalyptic mayhem.

Following the first pronouncement of the brass bands, mankind and nature look on, stunned and the events which have and will be taking place.

The brass bands once again resound, and this time the choral basses are added from the beginning. Now, Berlioz adds the sopranos at Judex ergo, treating the music in the basses canonically. The tenors also enter, before the apocalypse reaches its apotheosis.

In the aftermath of the apocalypse mankind and nature can only look back in awed fea and amazemen

TEXT	Dies illa dies irae, solvet saeclum in favilla.	quantus tremor est futurus quando judex est venturus	Dies illa dies irae, solvet saeclum in favilla.	quantus tremor est futurus, dies irae dies illa, solvet saeclum in favilla, teste David cum Sibylla	add "cuncta stricte discus-surus."	add "quando judex est venturus"	quantus tremor est futurus, quando judex est venturus, cuncta stricte discussurus, dies illa quando judex est venturus.	(Brass Interlude)	Tuba mirum spargens sonum per sepulcra regionum coget omnes ante thronum.	mors stupebit et natura cum resurget creatura judicanti responsura.	Liber scriptus proferetur, in quo totum continetur unde mundus judicetur.	Judex ergo cum sedebit quid quid latet, apparebit nil inultum remanebit mors stupebit et natura, cum resurget	judicanti responsura
KEY	am i			b-flat m ii			dm iv	Eb bV Eb: I			Cb bVI	Bb V	Eb I_____I	

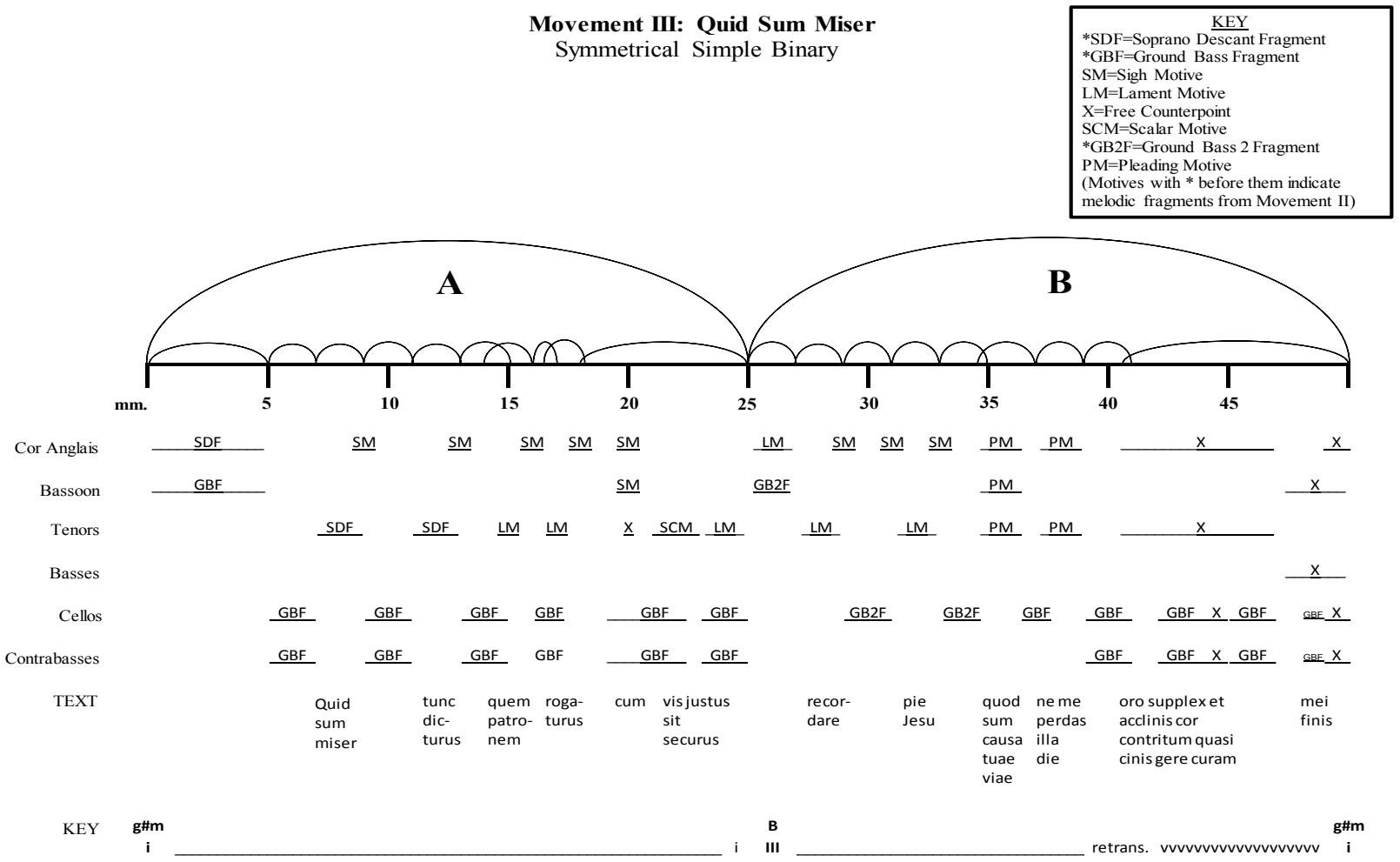
4.3 Quid Sum Miser

The *Quid Sum Miser* movement is set by Berlioz in a simple binary form, A B. The first section is from mm. 1-24, and the second section is from m. 25-end. The effectiveness of this music comes from Berlioz's use of melodic material from the previous movement. Here in the *Quid Sum Miser*, the melodic material is presented in a fragmented fashion, as if the stunned person or people left behind after the day of wrath ponder their fate, as the motivic shrapnel from the great cataclysm surrounds them. What makes the structural division between the sections clear, beyond the fermata at the end of the first section, is the musical motivic usage. In the first section, the melodic fragments consist of music from the soprano descant and the ground bass from the beginning of the *Dies Irae* (GB1 and SD1). The second section (mm. 25-38) begins by quoting the music of the contrasting second ground bass from the *Dies Irae* (GB2). Then beginning in m. 39, the music again utilizes melodic fragments from the first ground bass, albeit in a way entirely different than as presented in the first section.

> Berlioz chose these three textual tercets for setting as a separate movement because they all express the ideas of humility and fear; musically he coupled these emotions with modality and reduced orchestration.[113]

[113] Metche Franke Alexander, "The Choral-Orchestral Works of Hector Berlioz." (PhD diss., North Texas State University, 1978), 225.

Figure 4.3: Formal graph, *Quid Sum Miser*



4.4 Rex Tremendae

The *Rex Tremendae* is in a large scale arch form with a coda (A B C B' A' Coda). Within the C section are three smaller, contrasting portions.

A Section (1-15)

The A section encompasses mm. 1-15. At the beginning of the movement, the pleas to the powerful king, "Rex, Rex, o, Rex tremendae majestatis" begin homophonically in the chorus, before coming to a perfect authentic cadence, firmly establishing the home key of E-major in mm. 10-11. Immediately following this cadence, the voice parts enter with staggered entrances, before again cadencing homophonically in E-major in m. 15, cementing and concluding this first A section.

B section (16-25; transition 25-29)

A new rocking sixteenth-note string texture introduced in m. 16 signifies the beginning of the B section (mm. 16-25), over which a *dolce* theme of ascending thirds in the chorus appears in the lyric key of B-major. This prayerful contrasting B section ends in m. 25, and a transition in mm. 25-29 away from B-major to the larger middle section features the choir's increasing pleas for mercy, as the "salva me" utterances become more frequent and urgent.

C section (30-75)

Now in the C section, the first portion of music from mm. 30-42 contains ascending sequential figures, setting the text of sections A and B, as well as text from the second strophe of the *Quid Sum Miser*, "recordare Jesu pie, quod sum causa tuæ viæ, ne me perdas illa die". This portion is characterized by heightened rhythmic and emotional agitation as fear envelops the chorus. Beyond the rhythmic turbulence in this section,

notice the pitches that Berlioz chooses to accent: In the soprano line, the notes G# (m. 31), A (m. 33), B (m. 35), C# (m. 37) and D (m. 42) (echoed by the tenors a measure later in each instance) outline a scalar ascent reminiscent of the music from the beginning of the *Grande Messe.* The arrival of E in the soprano line in mm. 42 concludes this portion, and neatly elides the music into a contrasting section beginning in the key of E-major.

The second portion of the C section (mm. 42-64) begins in a schizophrenic, frantic nature. Measure 42 is *fortissimo* as the choir bemoans the text of "confutatis maledictis" in E-major, followed in m. 43 by a *pianissimo* plea to "Jesu". The "confutatis maledictis text reappears in mm. 44 and 46, again *fortissimo*, before yet another *pianissimo* cry of "Jesu" in m. 47, now a step higher in F#-major. The *fortissimo* dynamic returns, and a brief descending sequence in mm. 48-51 leads the music to a height of harmonic tension from m. 52 to the beginning of m. 55, as a forceful CMM7 chord resounds, with the notes of B and C *bitterly* grinding against each other in the tenors and choral basses, as well as the cellos and string basses (see Chapter 2.4, p. 60 for further discussion). This chord is significant, as it is also a transposed harmonic realization of the opening "Requiem aeternam" motive. Following this harmonic and emotional crisis, the choir screams "voca me" in desperation on an F#-dominant 7^{th} chord in m. 56. A pregnant pause awaiting a hopeful response in m. 56 ensues, before in m. 57 a dark low G introduced in the cellos and basses and doubled by the chorus in mm.59-61 dispels any chance for salvation. The choir then plunges a sixth lower to the note B, doubled by cavernous octaves in the A clarinets and bassoons, painting the text "et de profundo lacu."

In mm. 64-75, the third portion of the C section appears, with a new text, "Libera me de ore leonis, ne cadam in obscurum, ne absorbeat me tartarus." Like the first portion of the C section, it is characterized by frenzied sixteenth-notes in the strings as well as an ascending harmonic sequence which drives the music upward, but in contrast, the melodic line treated imitatively in this section is angular and disjunct. The sequence achieves its apotheosis with a dramatic arrival to a *fortissimo* F# dominant 7^{th} chord in m. 70, accompanied by the timpani and brass playing from the four orchestras, as the choir begs not to be forgotten on the day of judgement. Following this horrifying climax, a descending scale in the orchestra diffuses the tension, until the choral basses, lower strings, ophicleide, horn and bassoons alone gloomily descend to a low B surveying the depths of Tartarus.

B' Section (75-85)

The B' section commences in m. 75. The B pitch that concludes the third portion of the C section is now transformed into a dominant pedal point in the string basses. The gently pulsating sixteenth notes in the strings from the first B section now reappear in the horns and bassoons. The text from the first B section, "Qui salvandos salvas gratis, salva me fons pietatis", as well as the ascending thirds melodic material also return. The B pedal point that began in m. 75 underpins this entire section until m. 85, where it resolves to the key of E-major, and concludes the B' section.

A' Section (85-end)

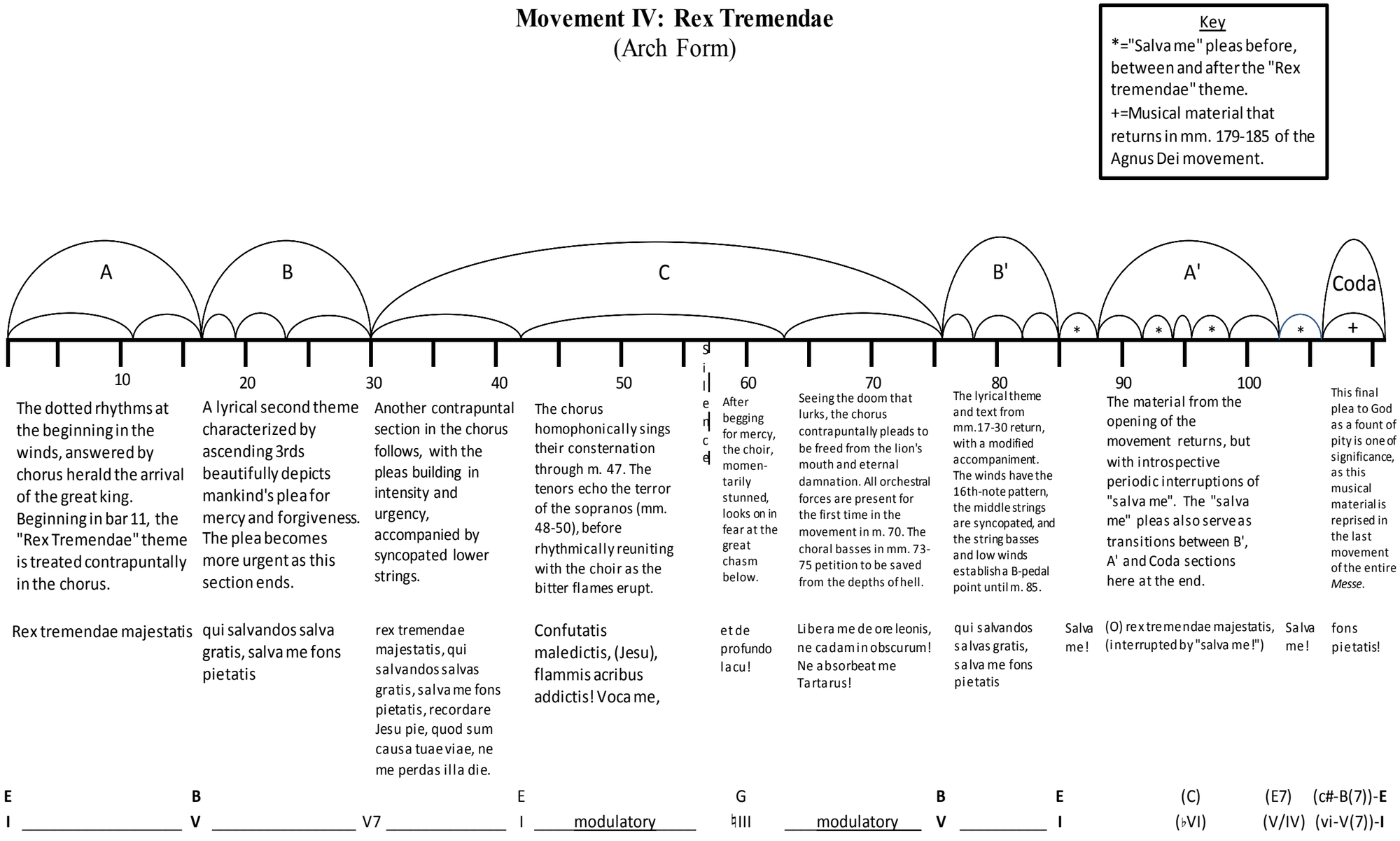
The A' section begins in m. 85 as Berlioz brings back the musical and textual material from the very opening of the movement. In contrast to the first A section, the A' section is interrupted throughout by soft, contrite cries of "salva me." The first *piano*

plea for mercy happens in mm. 85-87, before in mm. 88-91, the music powerfully reiterates without warning a condensed version of mm. 1-8.

Another softly implored "salve me" occurs in mm. 91-93 before the regal music of mm. 9-11 appears abbreviated and modified in mm. 94-95. In m. 95, the music cadences unexpectedly in C-major, harmonically hearkening back to the "acribus" crisis chord that occurred earlier in the movement.

A third "salva me" plea ensues in mm. 96-98, before the imitative material seen in mm. 11-15 has its modified restatement in mm. 98-102. Another harmonic twist occurs on the cadence in m. 102, as the pitch D undercuts what would otherwise be a stable E-major harmony, creating a dominant 7^{th}-chord. The sopranos in the choir contemplatively beg for mercy one last time in mm. 102-105, before a brief but significant coda closes the movement in E-major. The last five measures of this movement were clearly of great significance to Berlioz, as the musical material from mm. 106-110 is brought back in mm. 179-185 of the *Agnus Dei*.

Figure 4.4: Formal graph, *Rex Tremendae*



4.5 Quaerens Me

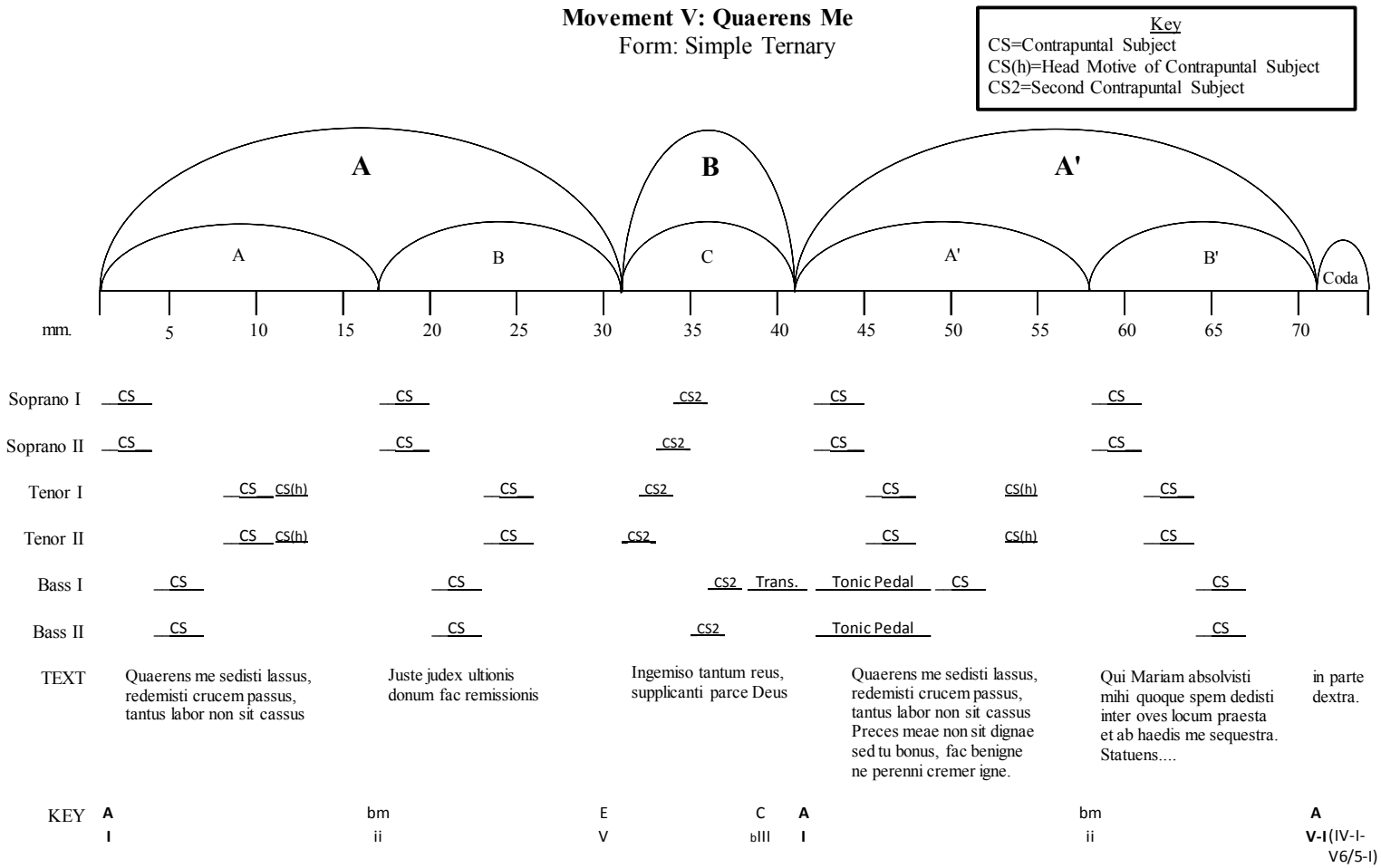
The *Quaerens Me* movement of the work can be seen as either a ternary form A B A' with a codetta, or as A B C A' B' with a codetta. The opening melodic line sung by the sopranos in A-Major is treated imitatively by the basses and tenors respectively. Depending on one's interpretation, the same theme in m. 17 is tonally reconfigured into b-minor, and can be considered still part of the A-section and/or viewed as a new B section. Like in the beginning, this theme is treated imitatively by the basses and tenors before concluding on an E-Major chord in m 30.

The markedly new section of the work which follows (B or C depending on your interpretation of the formal division) commences in m. 31 with the first tenor entrance on the text of "Ingemisco tanquam reus". This new theme is treated imitatively between the voices, consisting of a repeated note followed by a falling scalar fragment. This section concludes in m. 39 with a C-major chord, before a transition in mm. 39-41 in the bass I part brings the music back to an embellished reprise of the A section.

Beginning in m. 42, the A-section returns with some noteworthy changes. Whereas before the melody of the sopranos was unadorned, in the restatement of the A-section the basses sing an incessant A pedal for the first seven measures, consisting of 4 eighth-notes on beats 2 and 3 of each measure. This rhythmic and melodic gesture underpins both the humble and fearful nature of the text petitioning for mercy. Once the basses enter with the soprano theme in m. 49, it is the tenors who assume the eighth-note gesture in mm. 49-52, on the notes E and A. The basses reassume the rhythmic gesture in mm. 53 and 54, and the gesture from the basses in m. 54 melds into a melodic line which brings this portion of music to a cadence in b-minor in m. 57. In m. 58 (the continuation of A' or the

beginning of B'), the second treatment of the theme is modally transfigured into b-minor as before, but now in the restatement, the basses once again continue their plea for mercy with the eighth-note gesture underpinning the melodic line. And like earlier in the reprise of music, once the basses assume the soprano melodic line, it is the tenors who continue the eighth-note gesture until m. 67 when the eighth-note gesture melds into a scalar line. This scalar line leads to a dramatic and powerful yet uncertain arrival of a first-inversion b-minor chord in m. 69. In mm. 70-71, the chorus homophonically cadences in the home key of A-major, before a brief codetta harmonically reinforces the cadence in mm. 72-74.

Figure 4.5: Formal graph, *Quaerens Me*



4.6 Lacrimosa

The *Lacrimosa* of the Berlioz *Grande Messe* is worthy of two analyses in terms of formal structure. The first would be to view the movement as an abridged sonata form, while another analysis would be to disregard the middle section as any sort of development, and treat the movement as A B A' with coda.

If we analyze the work from the viewpoint of sonata form, the keys and themes of the movement would exactly follow the conventions of what one would expect. After a brief two measure orchestral introduction, the statement of the first theme appears with the choral tenors in m. 3, in the key of a-minor. What is interesting about this section, is that the 1st theme is treated imitatively, akin to a fugal exposition. The sopranos respond to the tenor theme of mm. 3-14 with a real answer in the key of e-minor in mm. 14-25. Last, the choral basses present the theme in mm. 25-36, starting in the key of e-minor as well. However, in m. 30, Berlioz changes the trajectory of the harmony, by having the basses sing the remainder of the 1st theme a whole step lower than the soprano passage earlier (cf. mm. 19-25 with mm. 30-36). This allows the first theme section to end in the home key of a-minor in m. 36.

Following a transition in mm. 36-42, the music arrives in the key of C-major, the relative major of the starting a-minor key, and a conventional place for a minor-key sonata to modulate for a second theme. The second theme beginning in m. 43 in the *Grande Messe* also is characteristic of a second theme in sonata form, where it is more lyrical and contemplative than the theme that preceded it. This second theme section lasts until m. 74, closing in C-major, and so far we have a picture-perfect example of sonata form composition.

It is here in m. 74 where Berlioz brings the movement as a sonata form into question. Typically in a development of a sonata, there is harmonic instability, and motivic material from the exposition is used in shorter segments to generate tension and energy. But Berlioz hardly ascribes to any of those conventions in this section. First, the musical material in mm. 74-90 is completely unrelated to the music that preceded it. Second, the harmonic instability normally experienced in a development section is practically non-existent here. At its outset, the section contains a C-pedal for the first half, underpinning a very stable harmonic C-major tonality. The music then drops a half-step, with a B-pedal in mm. 83-90, over which B-major is unambiguously cemented. A change in the bass from B to D a half measure prior to the return of the first section in m. 91 is the only place where the harmony is unstable, and that D serves the significant purpose as the 7^{th} of an E-dominant 7^{th} chord, leading back to the home key of a-minor for the recapitulation of the opening material. An additional anomaly to this "development" section is that Berlioz adds a completely new text to the fabric, "Pie Jesu Domine, dona eis requiem aeternam", further emphasizing the disconnect between the music here and the sections before it. In terms of formal structure, while this section is not typical of development style, it was common for 19^{th} century Italian overtures to utilize an unrelated development as part of sonata form, and is therefore not without precedent. But one could certainly argue this movement is the ternary form of A B A' coda instead of sonata form due to the ambiguous nature of this section.

From here to the end of the movement, however, the piece very much adheres to what is considered conventional sonata form. The home key of a-minor is again established in m. 91, and the 1^{st} theme area returns in almost identical fashion as mm. 3-36, with added

punctuations by the brass orchestras and percussion.

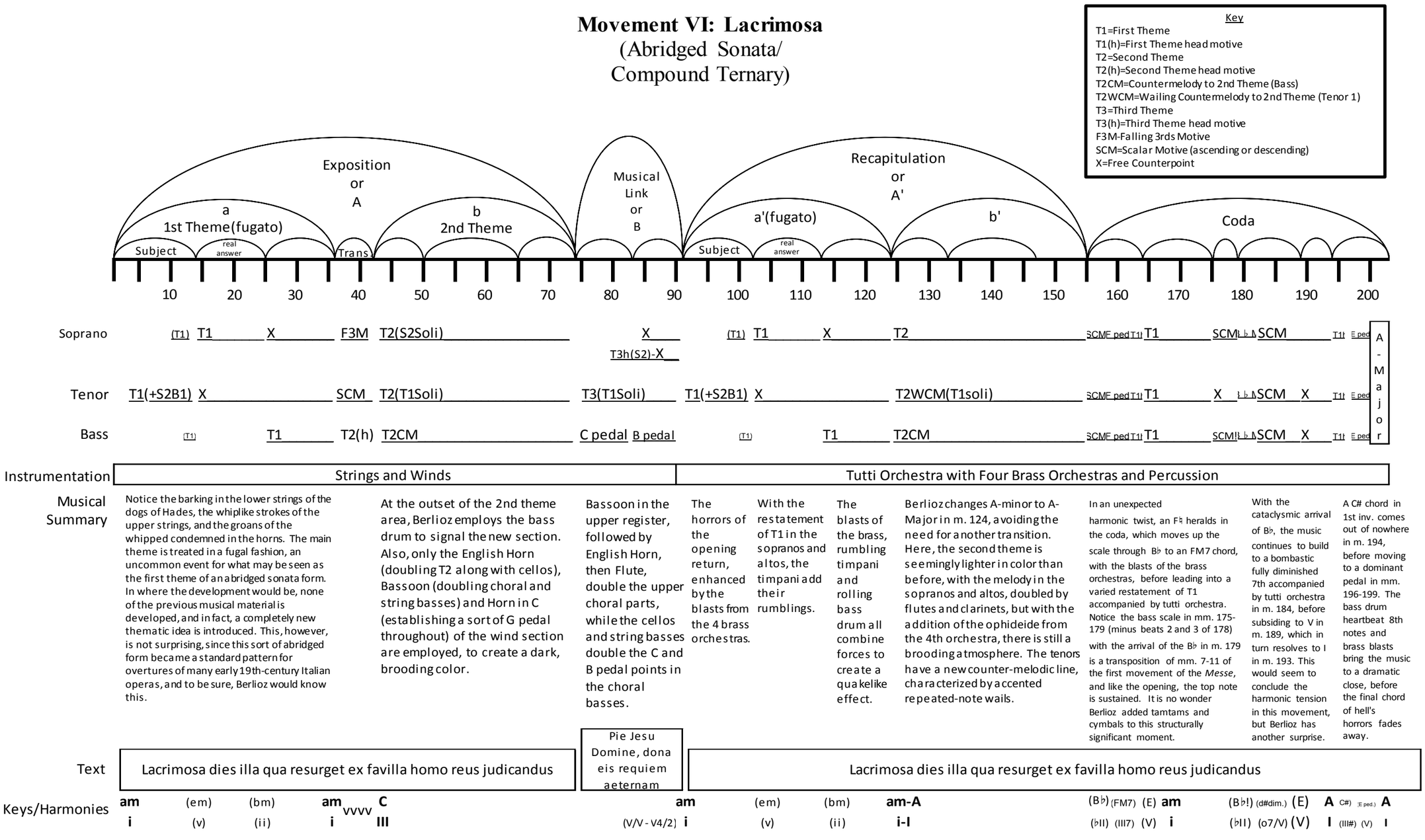
In m. 124, Berlioz simply changes the harmony from a-minor to A-major, by adding C-sharp to the second violins. Typically in sonata form, the second theme of a minor key-sonata appears in the parallel major of the home key, and here is no exception. This second thematic area reappears with added counterpoint in the voices and orchestral embellishment. This part continues until m. 155, when an unexpected F-natural in the bass ushers in the onset of a powerful and dramatic coda.

The coda itself contains some distinguishing features which are not normally seen in codas by other composers. Whereas the coda of a minor-key sonata typically serves to reinforce the major tonic harmony, Berlioz takes the opportunity in this coda to oscillate between the major and minor tonic key. The change of key in m. 158 indicates a move to a-minor, and the insistent E's in the brass in mm. 158-63 act as a dominant pedal, leading the music to return to earlier material. Berlioz restates note-for-note the head motive of the 1st theme in mm. 164-68, but the music does not firmly cadence in a-minor until m. 166, in the middle of the head motive of the theme. Since mm. 169-70 are similar to mm. 8-9, he is continuing the variations of the 1st theme. Finally, the choral basses in mm. 171-75 are similar to mm. 10-14, and serve to complete the varied restatement of the 1st theme before a cadence in a-minor.

Immediately following this, the melodic line in the sopranos descends from a high A in m. 175 to B-flat in m. 179 against a riveting B-flat major harmony. A scalar ascent once more leads the music back to a high A in the sopranos, this time accompanied by a bombastic fully diminished 7th chord in m. 184. Another scalar descent begins in m. 185, but the difference between this scalar descent and the one that preceded it is that the

music is now in the scale and key of A-major. The movement seems to come to a moment of completion with a cadential arrival of A-major in m. 163, but without warning the music emphatically reiterates one last time the head motive of the 1st theme over a C#-major chord in 1st inversion in mm. 194-95. A dominant pedal E played by the brass in mm. 158-63 now appears in the timpani, basses, choir, and brass in mm. 196-99, while underneath this texture the bass drum pounds out the heartbeat of the condemned. The movement ends in m. 201 in A-major, with the curious voicing of C# in the upper voices, perhaps an intentional reference to the harmonic surprise of mm. 194-95.

Figure 4.6: Formal graph, *Lacrimosa*



4.7 Offertoire

The *Offertoire* of the *Grande Messe* is one of the most interesting movements from a formal standpoint, and it is well known that the composer Robert Schumann thought this movement was one of Berlioz's most inspired moments, saying it "surpassed everything."[114] Within the movement itself, two themes are treated freely and appear in irregular fashions, creating a nebulous universe, and the souls trapped in Purgatory observe the musical cosmos that orbits about them. In focusing on the melodic material, it becomes clear that the music displays an advanced treatment of double variation form (A B A' B' A" B" A"' coda). The double variation form was popularized by Haydn, but Berlioz follows in Beethoven's footsteps, as Beethoven liked to interrupt or truncate one or both of the themes as they reappeared throughout a composition. By its very nature, this formal structure is perceptually less clear, as it is more tied to melodic and linear variation than to any sort of harmonic or clearly delineated vertical sectionalizing. That Berlioz chose a formal structure known for being flexibly conceived is significant. By utilizing a rarely employed structure that can at times seem formless, Berlioz creates an atmosphere of uncertainty, reflecting the plight of the soul as it seeks to find its final resting place away from Purgatory.

Like the previous movement, the music contains a primary theme treated imitatively at its outset in the orchestra, creating a fugato for the first section of music.

> On two notes, A and B flat, Berlioz fashioned a figure that the chorus of souls in Purgatory repeat unchanged throughout, while the orchestral accompaniment weaves noble arabesques around the chiaroscuro plaint.[115]

The choir will remain on these two notes for almost the entire movement, until m.

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[114] Jacques Barzun, *Berlioz and the Romantic Century*, 3rd ed. (New York: Columbia University Press, 1969), 283.

[115] Ibid.,283.

137, when they finally break their chains of bondage from Purgatory, and receive the redemption promised to Abraham and his seed.

The theme of the opening fugato is present in the 1st violins in mm. 1-13, before being passed on to the violas (mm. 14-26), and cellos and basses (mm. 27-39). The theme next appears in the flutes, oboes and second violins (mm. 40-52), and with the conclusion of this appearance of the theme underpinned by an A-pedal point in the string basses, the A section comes to a close.

A transitional passage commences at m. 53. The string basses have ceased the A-pedal point, and the music modulates, moving from the home key of d-minor to the relative major, F-major in m. 60. At m. 60, the structurally important second theme appears (B), which will return at various points throughout the music as the movement unfolds. This broad second theme encompasses over a three-octave range, beginning with the high strings and winds in m. 60, and ending with the low winds and violas in m. 67, concluding section B.

At m. 67, the first eight bars of the first theme are restated in the violas and cellos, yielding a modified return (A'). The music here is surrounded by a texture of swirling 16th notes in the flutes, clarinets and bassoons. A brief transition from mm. 75-77 takes the music to B-flat major, and the second theme from m. 60 returns in the cellos in basses in mm. 78-85 (B').

In m. 85, another section of transition appears, with significantly different texture and melodic contour from any of the music that has preceded it. Its only tie to previously heard music, albeit very loosely, is the music in the cellos and basses from mm. 87-93, which repeatedly present and vary a three-note head motive from the first theme in

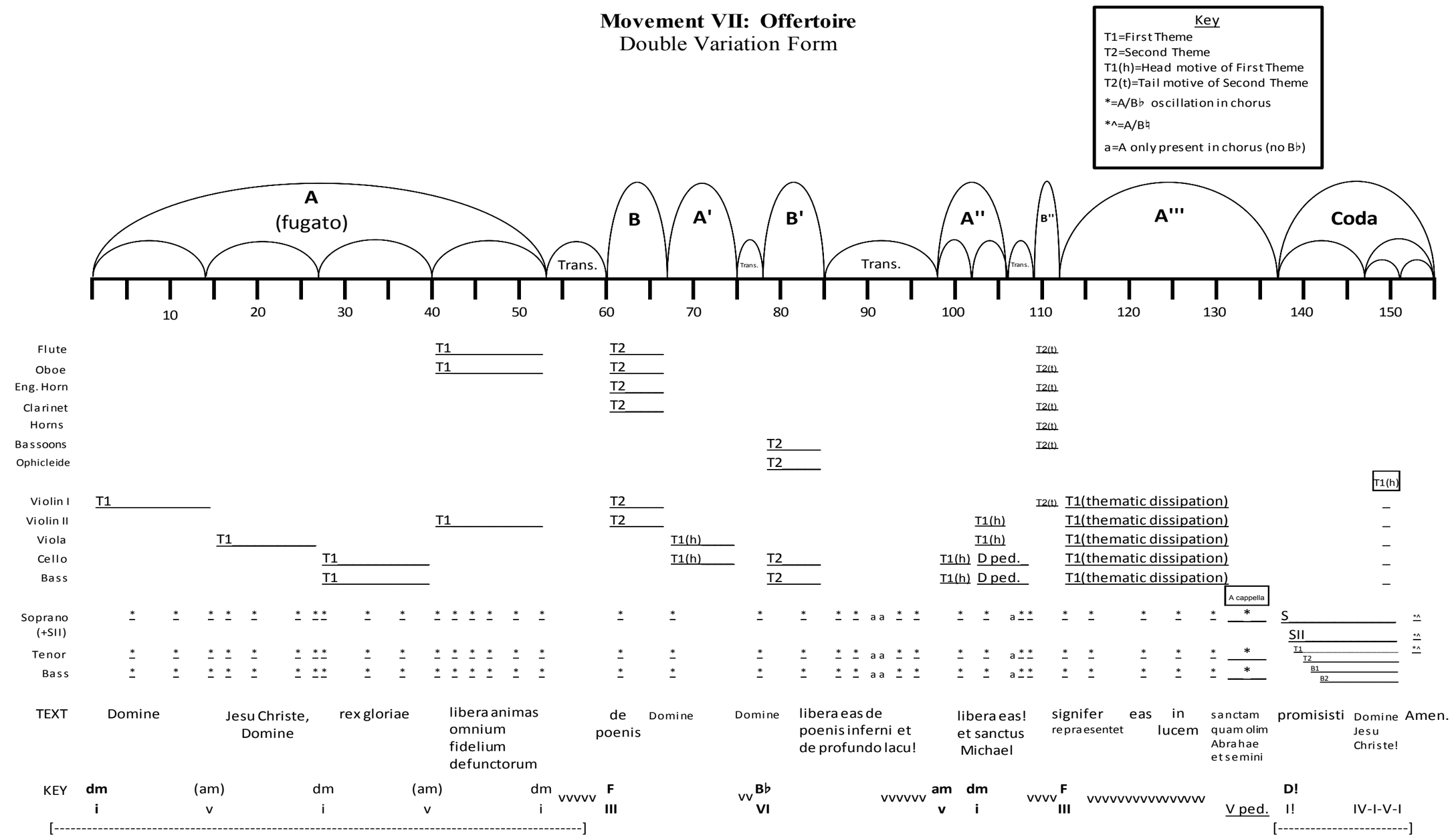
diminution. Berlioz creates the illusion that the music will remain in B-flat major in mm. 85-89, but with the introduction of E-natural in m. 90, the music begins to modulate away from B-flat major, and by m. 98, the head motive from the first theme of the work returns in the cellos and basses in a-minor (A"), ending in m. 105.

A forceful three measure fortissimo in mm. 106-108 abruptly interrupts the continuation of the first theme before in m. 109, the music suddenly arrives on B-flat major, and there is a return of the tail of the second theme in mm. 109-12 (B", cf. mm. 109-11 to mm. 64-66). The tail end of this theme takes the music to F-major, and at the outset, it appears that the first theme will appear again in its entirety (A"'). Instead, Berlioz begins to fragment the head motive of the first theme, and present it in various keys. Each time the head motive of the theme is presented in mm. 114-30, the length of the theme becomes shortened in each subsequent appearance, creating a "thematic dissipation". As the theme dissipates, so do the shackles binding the souls of the chorus to Purgatory. The choir is practically unaccompanied in mm. 131-36 save the pizzicato strings on beat three of m. 131, and their repetitious plea for redemption now appears completely unobstructed.

Finally, in the coda to this movement, salvation comes from above, as a solo flute enters in m. 136. The chorus, now free from its bonds, is able to sing more than only A and B-flat. The chorus in mm. 137-42 outlines a D-major chord, and with the introduction of B-natural and F-sharp in the choral parts, the overall feeling of gloom in this movement gives way to light and redemption. Following a V-I cadence in mm. 143-46, the chorus in a homophonic texture sings a plagal cadence (mm. 147-48), followed by another V-I cadence (mm. 149-50). Underneath the chorus in mm. 149-50, the orchestra

plays the head motive of the 1st theme, now transformed (both harmonically and rhetorically) into the major key. The choir now oscillates between A and the more optimistic B-natural in mm. 152-53, while the orchestra plays three D-major chords in mm. 153-54 to end the movement in peace and tranquility.

Figure 4.7: Formal graph, *Offertoire*



4.8 Hostias

The *Hostias* movement is presented in two strophes, one a variant of the other, as A A'. What is telling here is the way in which the strophes differ, and as such are indicative of Berlioz's opinions on voice leading. The first strophe, A (mm. 1-21), commences with a G-major chord. If analyzed in b-minor, the harmonic motion of the movement makes sense: VI-iv^{6}-V-V^{7}. In m.7, we can make the V^{7} chord of b-minor a pivot chord as a Ger^{+6} in b-flat minor, which "correctly" resolves to a b-flat minor chord in 2nd inversion, before then resolving to V in m.13. The rest of this strophe then analyzed in b-flat minor is simple: V-V^{7}-VI-iv-i.

It would seem logical that the second strophe would follow in the same way as the first strophe, but here Berlioz surprises. If we begin our harmonic analysis of the second strophe in a similar fashion to how we analyzed the first strophe, we would treat the E-flat major chord in m. 22 as VI of g-minor. And like before, we have an identical progression for the first seven bars: VI-iv^{6}-V-V^{7}. However, in the next three bars the music takes a decidedly different turn. If we reinterpret the V^{7} of mm. 28-30 as a pivot chord acting as a Ger^{+6}, the chord should resolve to an f# (g-flat)-minor chord in 2nd inversion. But instead, Berlioz resolves the chord to a completely unexpected root position D-flat major chord. What makes this resolution more unorthodox is the presence of the parallel fifths in the resolution between the second tenors and second basses. So what would be Berlioz's rationale for this compositional anomaly?

We know that Berlioz was frequently criticized for his "faulty" voice leading. In resolving the Ger^{+6} "properly" in the first strophe, Berlioz is telling his critics, including many who would have been in the audience for the first performance of the *Grande*

Messe, that he understands the standard rules of counterpoint. By resolving the Ger^{+6} conventionally in the first strophe, he gives himself permission to break the rules in the second strophe, having established that he knows full well what "should" be done. For Berlioz, the emotional affect and movement of the music superseded the rules of voice leading. If Berlioz felt that an emotion or affect could be better expressed by breaking musical conventions, then so be it. It was this aspect of Berlioz's compositions that frequently disturbed his friend and compositional colleague, Felix Mendelssohn.

> [Mendelssohn] was nonplussed that a man who wrote such awful music should yet reveal such an acute feeling for the art and express such sensible and discerning opinions on so many important musical topics. The comments of Berlioz contained in Mendelssohn's letters… show him veering between recognizing his undoubted qualities as a musician and patronizing [him]…[Mendelssohn] complains of his "merely external enthusiasm", "his originality in italics", his "groping in the dark without a spark of talent while fancying himself the creator of a new world…[Berlioz] makes me sad because he is really a cultured, agreeable man, and yet composes so badly.[116]

Mendelssohn, ever the refined and careful composer, could not relate to Berlioz's flagrant disregard for conventional voice leading. For Mendelssohn, emotions and affect had to be executed within the framework of proper compositional technique. For Berlioz, emotions and affect were of primary importance, and breaking the accepted rules of composition is permissible if it serves to express those emotions most effectively. Here in the *Hostias*, Berlioz was stating his case that he understood the rules, but felt that the mystical and mysterious qualities of the text and music were better suited to a non-conventional form of musical expression.

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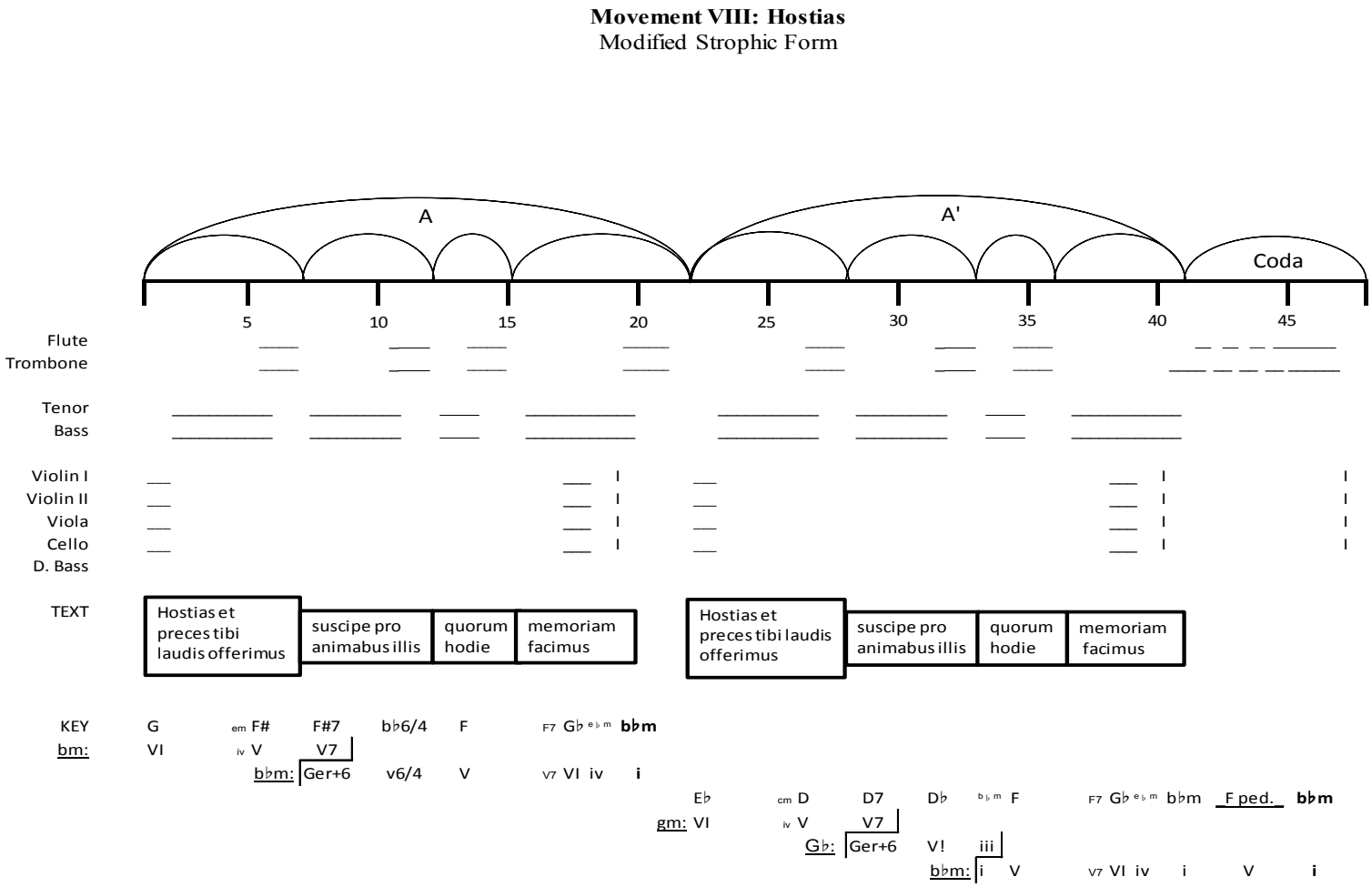
[116] David Cairns, *Berlioz*. 2nd ed. Vol. 1, *The Making of an Artist, 1803-1832* (Berkeley & Los Angeles, CA: University of California Press, 2000), 489.

Figure 4.8: Formal graph, *Hostias*



4.9 Sanctus

The *Sanctus* of the *Grande Messe* is one of the clearest formal structures in the work, exhibiting a double binary form (A B A' B'). The tenor solo, accompanied by responses from the women's choir, along with solo flute and strings, make up the first A section, which lasts from mm. 1-45, firmly rooted in the key of D-flat major. The text in the A section, "Sanctus Deus Sabaoth, pleni sunt cœli et terra gloria tua", is different from the text in the B section that follows it in mm. 46-91. Also highlighting the sectional change is a change in tempo: the A section is *Andante un poco sostenuto e maestoso*, the B section is *Allegro non troppo*. Last, the texture is completely different between the two textures. Whereas the first section is marked by sustained long notes, and homophonic choral responses, the B section is a contrapuntally dense fugue.

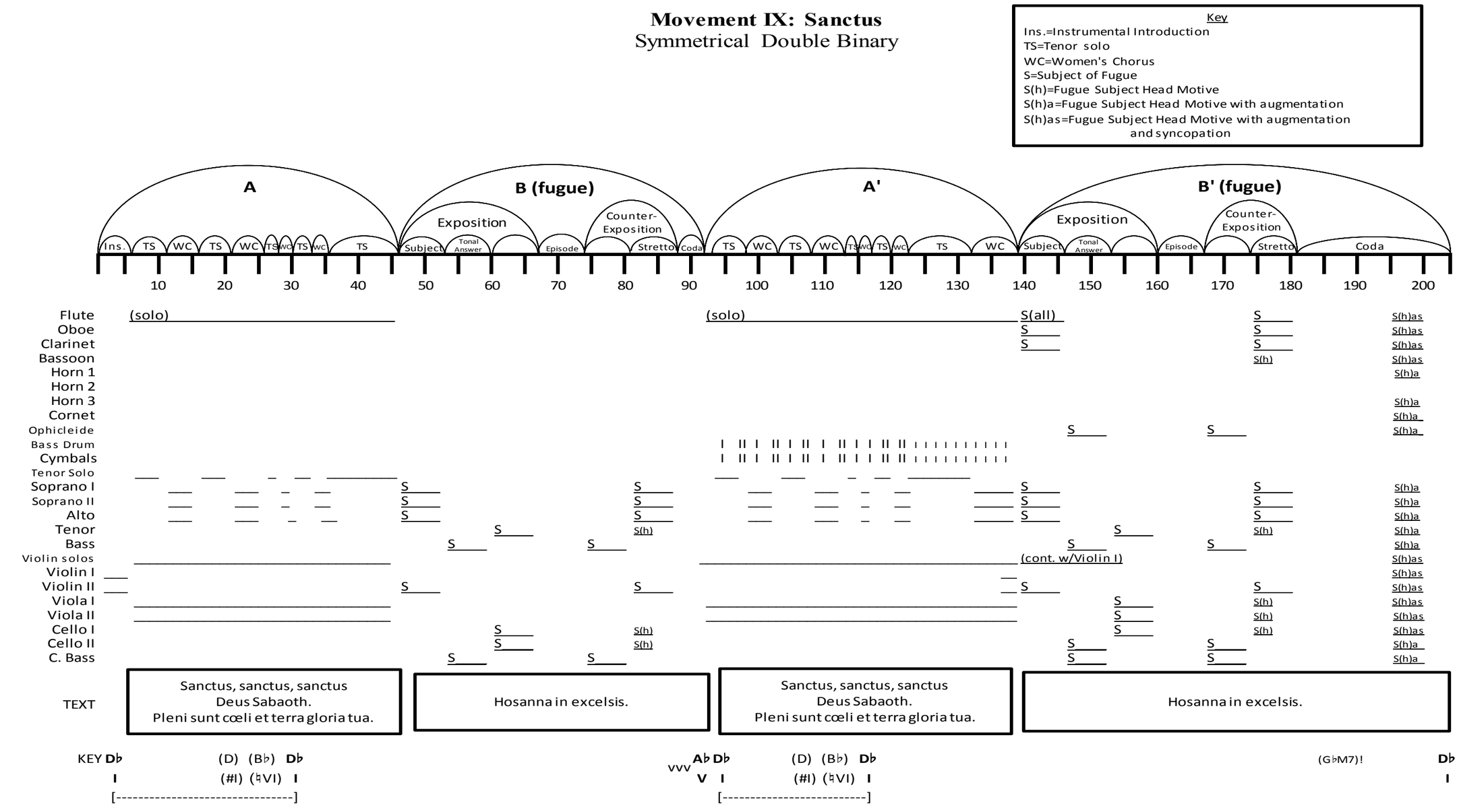
The text of the B section is "Hosanna in excelsis", with the opening melodic line in the sopranos, altos and second violin in mm. 46-52 treated fugally. The choral and string basses provide a tonal answer to the fugal subject in mm. 53-59, before the tenors doubled by cellos have the theme in its original form in mm. 60-66. Following an episode in mm. 67-73, the same tonal answer as before reappears in the choral and string basses in mm. 74-80, immediately preceding a stretto-like passage in mm. 81-87. The sopranos and second violins have the complete theme in mm. 81-87, while the tenors and cellos present the head motive of the theme in canon beginning on the third beat of 81-84. The remainder of the B section from mm. 88-91 is free counterpoint, leading to a cadence in m. 91 on A-flat major, setting up the restatement of the A section in m. 92 in D-flat major.

In mm. 92-138, we have almost a literal restatement of the A section. The key, text, tempo and texture of the first A section all return, but here with some added color. Berlioz has added bass drums and cymbals to the texture in this section, which quietly strike intermittently throughout (see Chapter 2.2b, p. 44 and Chapter 3.2, p. 165 for further discussion on this texture). In addition, Berlioz has added a choral response to the tenor solo in mm. 133-38, "pleni sunt cœli gloria tua", which was not part of the first A section.

A modified and elongated restatement of the B section next occurs from mm. 139-203. What is unusual at the outset of the fugue this time, is that the highest strings continue to play their sustained passages carried over from the A section, which did not happen before. However much of the original texture, as well as the *Allegro non troppo* tempo marking is reinstated, and the same fugal subject from before reappears in the sopranos and altos, this time doubled by flutes, oboes and clarinets in addition to the second violins. The same tonal answer from m. 52 appears in the choral basses in m. 146, but is doubled by ophicleide, 2nd cellos and string basses. When the tenors restate the fugal subject in its original form in mm. 153-59, they are now doubled by bassoons, violas and 1st cellos. In mm. 160-66, a restatement of the episode from section B is present, before the tonal answer in the basses is once again restated, doubled by ophicleide, 2nd cellos and basses in mm. 167-73. As seen in the previous B section, the stretto-like passage reoccurs in mm. 174-80, identical to the fashion in which it was previously seen, except now doubled in the upper voice by flutes, oboes, clarinets and second violins, and in the lower voice by bassoons, violas and 1st cellos. A longer section of free counterpoint now ensues, lasting from mm. 181-94. Mm. 181-83 are

almost identical to mm. 88-90, perhaps establishing an expectation that this B section will end in similar fashion to its predecessor. But instead, Berlioz continues the complex contrapuntal fabric before a unison restatement of the head motive of the fugal subject in mm. 195-200, now with syncopated upper strings and winds in mm. 198-99, and an augmentation of the thematic material in mm. 198-200. The final three bars set up a strong cadence, by which the movement ends solidly with conviction in the home key of D-flat major.

Figure 4.9: Formal graph, *Sanctus*



4.10 Agnus Dei

The music of the *Agnus Dei* movement is almost completely composed from music found earlier in the *Grande Messe*. The form can be seen as A B A' B' C D coda. The A section, from mm. 1-12, demonstrates another of Berlioz's ingenious moments of orchestration, where the winds sound a chord, which is echoingly sustained in the ensuing measure by violas divisi a4. Notice that the roots of each of these chords oscillate between an A chord (major or minor) and an ascending scale (B-flat, C, D), before resolving to G major in m. 13.

The B section which ensues consists of musical material from the *Hostias* in mm. 13-38 (cf. mm. 1-21 of the *Hostias* movement). In the *Agnus Dei*, Berlioz resets the music to the text of "Agnus Dei qui tollis peccata mundi dona eis requiem sempiternam", requiring rhythmic alterations in the music so that the syllabic stresses of the text work metrically. Following this section in m. 39, there is an entire measure of silence, implying that the request for mercy crosses the cosmos, before the music resumes.

At mm. 40-51, the material returns from the beginning of this movement, where winds and violas alternate sounding the same chords. However, the chordal structure in this section must vary in order to set up the arrival of E-flat major in m. 51. Here, the music begins as before, with A chords oscillating to B-flat and C. But instead of an ensuing D chord, which served as a dominant to G in the previous section, a g-minor chord appears in m. 48, which then neatly moves to a B-flat dominant 7^{th} chord in m. 50, properly resolving to E-flat major in m. 51. This allows for the return of the music from the second strophe of the *Hostias* movement and ends the A' section.

The B' section follows, as the *Hostias* music now begins in E-flat major in m. 51,

and continues until m. 82 (cf. mm. 22-end of *Hostias*). However, there are a series of harmonic changes to ensure that the music moves to B-flat major, instead of ending in b-flat minor. Notice in m. 70 that the final chord is a fully diminished 7th of vi, unlike its parallel place in the *Hostias*, where m. 37 concludes with an F-dominant 7th chord. The fully diminished 7th in m. 70 resolves to g-minor, followed by E-flat major in m. 72, and B-flat major in mm. 73 and 74. (cf. *Hostias*, where the F-dominant 7th chord resolves to G-flat major, followed by e-flat minor, then b-flat minor). In mm. 74-82, Berlioz brings back the alternation between the low chromatic notes in the trombones with the dominant pedal in the flutes (cf. mm. 40-46 of *Hostias*). However in m. 82 of the *Agnus Dei*, the chord is B-flat major instead of b-flat minor, allowing the music to return seamlessly to the music from the middle of the first movement.

With B-flat major established, mm. 83-170 from the 1st movement are literally repeated in mm. 84-171 of the *Agnus Dei*. The first edition of the *Grande Messe* bears this out, as the plates used for printing this section were identical to the plates used in the first movement (the page numbers of movements 1 and 10 in the 1st edition are identical). The C section continues in mm. 172-78 serving as a variation on the "Kyrie" music from the 1st movement, but with the text "cum sanctis tuis in aeternum Domine" (cf. mm. 171-73 of movement I). But instead of pizzicato strings as before, we have timpani chords reiterating the G-major sonorities, while the lower strings and bassoons play intermittent sigh motives which chromatically descend through m. 178.

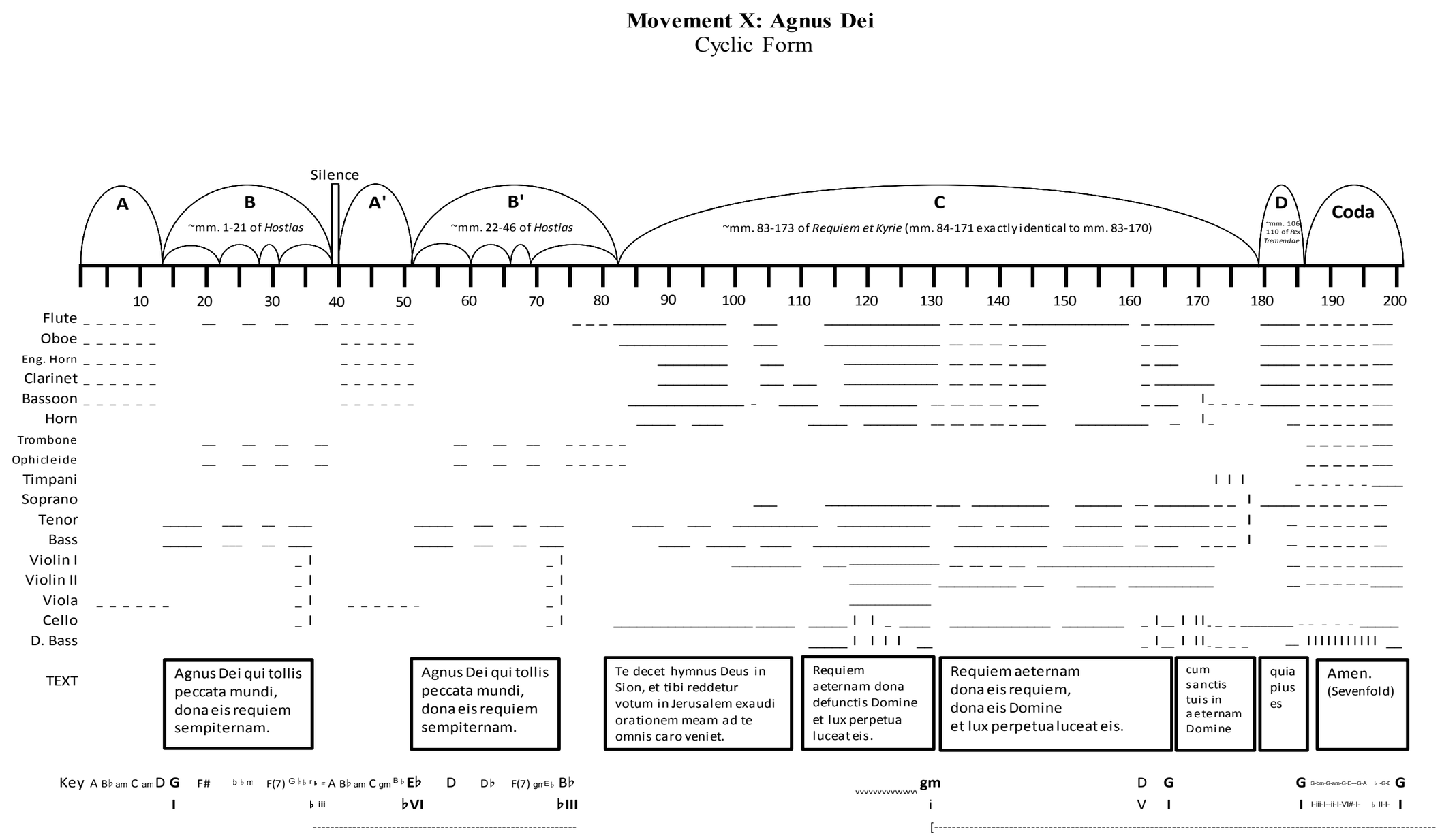
Mm. 179-85 constitute the D section, where the closing music from the *Rex Tremendae* returns (cf. mm. 106-10 of *Rex Tremendae*). In the *Agnus Dei*, the music is transposed into the key of G-major, the orchestration is altered, the first two bar phrase is

repeated, and the rhythm is slightly changed to account for the textual modification to "quia pius es".

The music that follows from mm. 186-end is a coda which structurally does the opposite of the opening of the movement. Notice the bass line alternating with G outlines a descending scale in the bass (C: m. 186; B: m. 188; A: m.190; A-flat (E 1st inv.): m. 192, A-flat: m. 194). Finally in mm. 196-97, a dominant is established, confirming the tonic G. A rising and falling 3rd appears in the string basses in mm. 198-99. Timpani and pizzicato strings end the movement with the orchestration combining the pizzicato strings from the first movement *Kyrie* with the timpani strikes from "cum sanctis tuis in aeternum Domine" of this movement.

By creating the *Agnus Dei* with music quoted from movements VIII, I and IV, Berlioz gives large-scale structure and cohesion to the work, and imbues the *Grande Messe* with a cyclical nature, as discussed in Chapter 3.3. The musical order of the reappearances summarizes the spiritual journey of the work as a whole, for at the outset of the *Agnus Dei*, the soul has surveyed the cosmos and the separation of heaven and hell between which Purgatory lies (movement VIII), traversed the onset of death (movement I), and in the end, sought pity and mercy (movement IV). The concluding sevenfold Amen beseeches for the hope that in the end, redemption is found and peace in the afterlife is achieved.

Figure 4.10: Formal graph, *Agnus Dei*



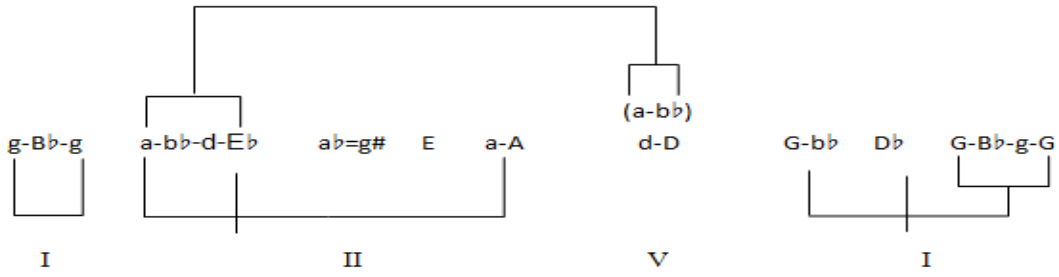
Chapter 5: Harmonic Nesting and the Overall Compositional Plan

The *Grande Messe des Morts* of Berlioz has a carefully crafted compositional plan. This structural framework operates at levels within movements, within sections comprised of several movements, and even within the entire work.

5.1. An interpretation of the overall key scheme by Edward Cone

As the impetus for the ensuing analysis, Edward T. Cone in his article "Berlioz's Divine Comedy: the *Grande Messe des morts"* provides an overall key scheme of the *Grande Messe* below, listed in the article as "Diagram 2".

Figure 5.1: Tonal projection of the entire *Grande Messe*[117]



The first section bracketed with "I" beneath it comprises of the *Requiem et Kyrie* movement, where the tonality moves from g-minor to B-flat major, then back to g-minor, and establishes the root harmony of the *Messe.* The next section bracketed with the "II" beneath connects the movements that comprise the Sequence of the Mass. The first part, a-b♭-d-E♭, shows the progression of keys in the *Dies Irae/Tuba Mirum*. The a♭=g# movement is the *Quid Sum Miser,* followed by E which is the key of the *Rex Tremendae*. Perhaps an oversight, there should be a capital A in the chart for the *Quaerens Me* in A-major, followed by the *Lacrimosa*, which begins in a-minor and ends in A-major. Since

[117] Edward T. Cone, "Berlioz's Divine Comedy: the *Grande Messe des morts," 19th-Century Music* 4 no. 1 (1980): 9.

the *Dies Irae* begins in a-minor, and the *Quaerens Me* and *Lacrimosa* have A as a tonic, Cone makes a strong argument that the movements making up the sequence are in essence a prolongation of A, the supertonic. He further links the *Offertoire* to this continuation of A with an overarching bracket, due to the choral pedal point oscillation between a and b-flat throughout the movement. Since the *Offertoire* begins in d-minor and ends in D-major, this movement's key serves as the dominant to the home key of the *Messe.*

The *Hostias* movement which follows commences with a G-major harmony, before concluding in b-flat minor. In considering the subsequent D-flat *Sanctus*, the tonal progression of the *Dies Irae/Tuba Mirum* is reestablished, as these movements begin in a and conclude in E-flat, a i-♭V progression. That progression is repeated in the *Hostias* and *Sanctus* where G-major (I) moves to D-flat (♭V), thus the reason for the vertical lines in Cone's graph on E♭ and D♭. Finally, the *Agnus Dei* begins in G-major, a reprise of material from the *Hostias,* before a return of the B flat-major and subsequent g-minor section from the opening movement. G-major is established in m. 166, and the concluding material, including the transposed ending from the *Rex Tremendae*, remains in G-major. Thus, the graph above with the final "I" bracketed beneath it represents the music from the *Hostias* until the end of the *Messe*, and in summation the entire *Messe* moves through the progression I-II-V-I.

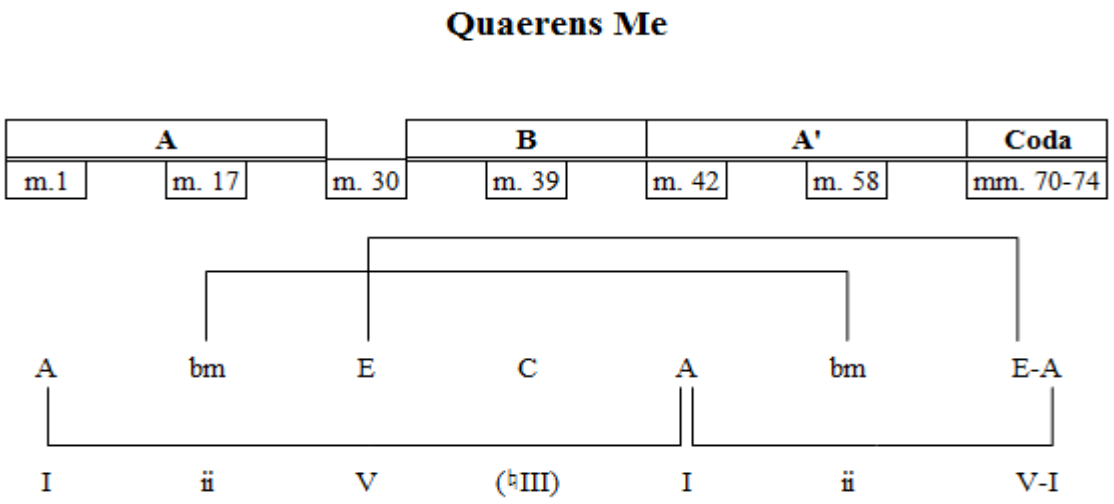
This finding by Cone is a beautiful one, and was the inspiration for the search of this progression at other meaningful levels. Significantly, two of the inner movements, the *Quaerens Me* and the *Lacrimosa*, contain this construction at a smaller level, while

the Sequence as a whole utilizes the same structure at a mid-level. Of course, Cone's graph above shows the structure at its highest level, with all ten movements incorporated.

5.2 The large-scale harmonic structure embedded within the *Quaerens Me*

The *Quaerens Me* begins in the key of A-major (I). In m. 17, the music has moved to b-minor (ii), before cadencing on E (V) in m. 30. After a contrasting section cadencing in C-major (♭III) in m. 39, the opening music returns, beginning with A-major in m. 42, b-minor once again in m. 58, and then a V-I cadence in mm. 70-71. A codetta which reinforces the tonic concludes the work in mm. 72-74. Thus, the overall plan of the movement is I-ii-V-III-I-ii-V-I. The ♭III providing the contrasting middle section acts an interruption of the move from V-I, creating an overriding harmonic scheme of I-ii-V-I for the movement.

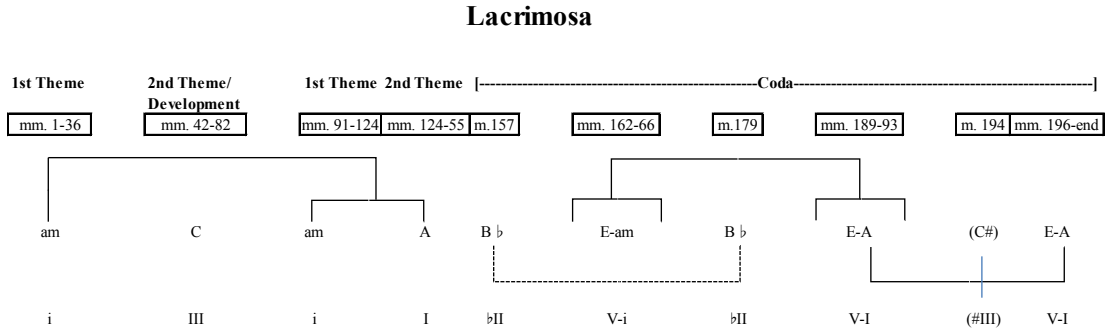
Figure 5.2: Tonal projection of *Quaerens Me*



5.3 The large-scale harmonic structure embedded within the *Lacrimosa*

The progression of keys in the *Lacrimosa* takes a similar path. This movement begins in the key of a-minor (i). As previously discussed, the movement is relatively close to sonata form, with the exception of the treatment of the development. Notice that in the coda following the recapitulation of both the first and second themes, the music arrives at B-flat major in m. 157 (♭II), before a dominant E-pedal present from mm. 158-165 (V) resolves to an a-minor cadence in m. 166 (i). This cadence is reinforced in m. 175, before B-flat major reappears, being joltingly pronounced with tan-tams and brass in m. 179 (♭II). That Berlioz heavily orchestrated this arrival of B-flat major is no accident. He was clearly indicating by doing so that this point marked a significant structural moment in the movement and in the entire work. Smaller phrase V-I cadences happen in mm. 186 and 188, which serve to establish a more significant and conclusive cadence in m. 193. Also observe in m. 194 the unexpected presence of $C^{\#}$-major in 1st inversion (III), before moving to V in mm. 196-99, leading to the final A-major cadence in mm. 200-01. Thus, the harmonic progression present in the coda of the *Lacrimosa* is: ♭II-V-i-♭II-V-I-III-V-I. There is a very close similarity of the harmonic progression in this movement to the *Quaerens Me*, even to the extent of III acting as an interruptive tonal digression to the overall harmonic scheme. And like the *Quaerens Me*, the overarching harmonic scheme in the coda of the *Lacrimosa* is i-(♭)II-V-I

Figure 5.3: Tonal projection of *Lacrimosa*



5.4 The large-scale harmonic structure embedded in the Sequence

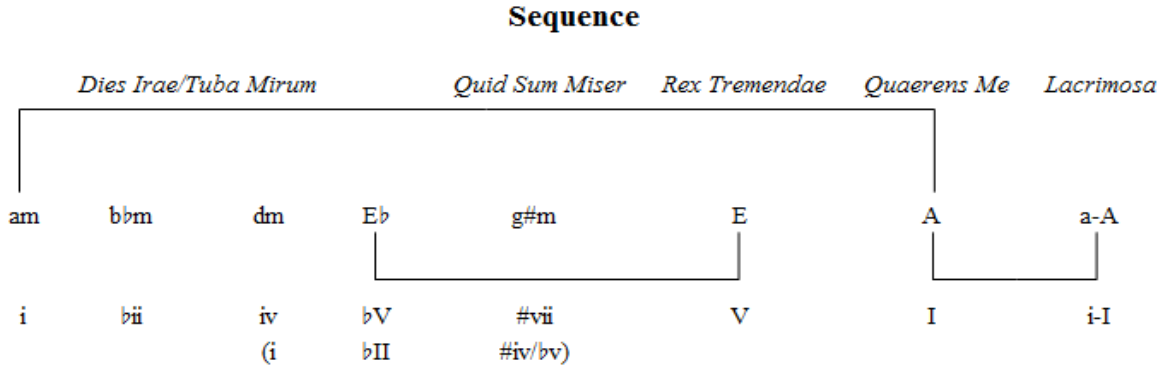
The keys of the movements that comprise the Sequence also follow Cone's harmonic pattern. The opening key of the *Dies Irae* is a minor (i). After the first initial orchestral scalar ascent, the music modulates to b-flat minor (♭ii) in m. 68. A second orchestral scale leads to the arrival of d-minor (iv) in m. 104, before the final ascent and cataclysmic arrival in m .141 of E-flat major (♭V), the key that ends the movement, though there is a parenthetical interior cadence of C-flat major in m. 190 (♭III) in the middle of this E-flat major final section (cf. *Quaerens Me* and *Lacrimosa*). The overall harmonic scheme of this movement is therfore i-♭ii-iv-♭V, and if we consider the d-minor harmony as passing between the b-flat minor and E-flat major sections, the harmonic scheme can be further reduced to i-♭ii-♭V.

But analyzed from another perspective, the d-minor harmony of m. 104 can also take on significant structural importance. After the *Dies Irae/Tuba Mirum* movement concludes, the following *Quid Sum Miser* movement begins in g-sharp minor, enharmonically equivalent with a-flat minor. For the sake of comparative analysis, if we

treat d-minor here as I, the E-flat major *Tuba Mirum* can be thought of as ^{b}II, and the *Quid Sum Miser* that follows in g#/a♭ minor as ^{b}v, yielding i-^{b}II-^{b}v, another I-II-V progression. In light of this analysis, the d-minor and g#-minor sections instead of being simply non-structural passing harmonies, take on a macro-level importance as they play a part in an overlapping variation on the same harmonic structure. The harmonic similarity with the *Dies Irae/Tuba Mirum* is even more stunning when you consider the identical chromatic inflections overriding the harmonic structures (tonic-♭supertonic-♭dominant).

In considering the Sequence as a whole, the key of the *Rex Tremendae* is E-major, the dominant of the a-minor opening key of the Sequence, which is in turn followed by the *Quaerens Me* and *Lacrimosa,* which are in the keys of A-major and a-minor respectively; the *Lacrimosa* ends in A-major. The Sequence of the *Grande Messe* can then be mapped out harmonically as: i-^{b}ii-iv-^{b}V-$^{\#}$vii-V-I-i-I. And again, if we treat the iv and $^{\#}$vii key areas as passing to or embellishing the dominant, we are left with i-^{b}ii-^{b}V-V-I-i-I, and even more succinctly, i-$^{(b)}$ii-V-I.

Figure 5.4: Tonal projection of Sequence



5.5 Conclusion

Given that the same harmonic progression occurs on so many levels and in so many different guises, it is hard to imagine that it is coincidental. Rather, it is the result of Berlioz's compositional genius and ability to create a structurally sound musical architecture which in general for too long has gone unnoticed. Cone beautifully states what Berlioz has accomplished in the *Grande Messe*, and admonishes those who experience Berlioz's music to take heed.

> Beneath the sensationalism of Berlioz's orchestral effects lies a tightly controlled formal substratum. It is certainly not wrong to enjoy his instrumentation for its sensuous color and its emotional connotations; indeed in his *Traité* he insists on the importance of those characteristics. But to listen to his music solely or primarily for the sake of that pleasure is to miss other, more profound values.[118]

[118] Edward T. Cone, "Berlioz's Divine Comedy: the *Grande Messe des morts,*" *19th-Century Music* 4 no. 1 (1980): 10.

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